

SEPTEMBER 6, 1911

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



J. B. Purdy, Boston.

FLORENCE MALONE

Isabel Irving of Siasconset and the Stage



VIOLET DALE



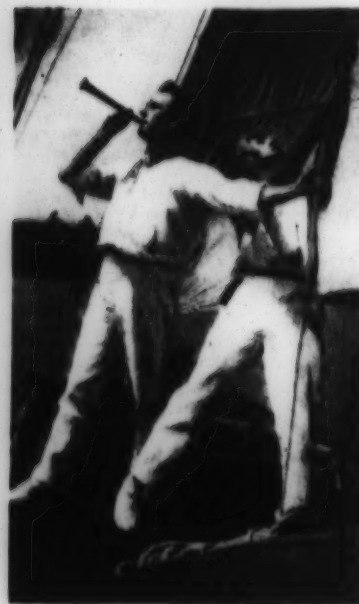
VIOLET DALE



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**THE DRAMATIC MIRROR
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VOLUME LXVI

NEW YORK, WEDNESDAY, SEPTEMBER 6, 1911

No. 1707

An Illogical Measure

THE National Conference of Commissioners on Uniform State Laws has just been in session in Boston, and according to report "has said its last word on the subject of uniform child labor legislation."

This commission has prepared a draft for a bill to be offered in various State legislatures at their coming sessions, prohibiting the employment of children under fourteen years of age in "any mill, factory, workshop, mercantile or mechanical establishment, tenement-house manufactory or workshop, store, office, restaurant, boarding house, bakery, barber shop, hotel, apartment house, bootblack stand or establishment, stable, garage, laundry, place of amusement, club, or as a driver, or in any brick or lumber yard, or in the construction or repair of buildings, or in the distribution, transmission or sale of merchandise, or in the transmission of messages."

One section of the bill prohibits the employment of any child under the age of sixteen on or about machinery of various kinds, which are set forth in detail, and section four of the bill provides:

No child under the age of sixteen years shall be employed, permitted or suffered to work in any capacity in, about or in connection with any processes in which dangerous or poisonous acids are used; nor in the manufacture or packing of paints, colors, white or red lead; nor in soldering; nor in occupations causing dust in injurious quantities; nor in the manufacture or use of dangerous or poisonous dyes, nor in the manufacture or preparation of compositions with dangerous or poisonous gases; nor in the manufacture or use of compositions of lye in which the quantity thereof is injurious to health; nor on scaffolding; nor on a ladder; nor in heavy work in the building trades; nor in any tunnel or excavation; nor in, about or in connection with any mine, coal breaker, coke oven, or quarry; nor in assorting, manufacturing or packing tobacco; nor in operating any automobile, motor car or truck; nor in a bowling alley; nor in a pool or billiard room; nor in any other occupation dangerous to the life and limb, or injurious to the health or morals of such child; nor shall any child under the age of sixteen years be employed upon the stage of any theatre or concert hall or in connection with any theatrical performance or other exhibition or show.

Is not this classification of the work of the stage child with the employments set forth illogical and unreasonable?

Such legislation shows a lack of discrimination that should react upon the purpose of persons who seem determined to wholly bar children from the stage.

Managers and others in authority in the theatre will see from this organized effort that it will require earnest and systematic work to defeat this legislation, which means so much to the theatre as a popular institution.

Playgoers who, in the event of such bills becoming laws in the various States, will be deprived of many of the most enjoyable and desirable dramas should themselves, through the social clubs and organizations to which thousands of them belong, work locally upon members of legislatures that will be called upon to pass on these measures.

The plea for the stage child has repeatedly been made, and should have a strong effect against such legislation. If these bills become laws in the several States, the public will be immediately deprived of much of its dramatic amusement of the better class, while the effect of such laws will be deplorable as to the development of dramatic artists for the future.

As to Melodrama

THERE is an article in the current *Lippincott's Magazine* on "The Decline of Lurid Melodrama" that recites facts well known to the public, and long since painfully apparent to various managers who a few years ago flooded the country with impossible plays of this order.

"The melodrama of a few years past insulted the intelligence of its audiences," says the writer of the article. "The people who constituted those audiences may not have possessed highly-cultured or analytical minds;

but they did possess what the producer did not always credit them with—common sense and a fair amount of reasoning power." And this tells much of the story. But it does not tell all of the story. So crude and improbable were most of these plays that they sickened the public of all plays put forward as melodramas, and this form of entertainment almost wholly disappeared from the American theatre.

Other influences, notably the development of motion pictures, had something to do with the sending of melodrama paraphernalia to the store-houses, but crass misconception of the public—which on the whole is an intelligent though a not-too-exacting creature unless abused—had most to do with the revolt which left melodrama managers sadder and wiser men.

But time brings changes. A perusal of the record departments of **THE MIRROR** will reveal the fact that there is evident a reawakened desire on the part of the public for sane and probable melodrama. Thus early in the new season several good melodramas have been put forward at a venture and the public is patronizing and applauding them. With care in the production or revival of this form of amusement, there are signs that it will again figure notably in the fare that the public wants in the theatre.

A Foolish Notion

A WESTERN newspaper declares that "a new managerial theory has been propounded" in New York, to the effect that "old favorites on the stage are no longer in demand, while the player nouveau, with style unfamiliar and methods novel, is in demand by the public to-day."

This would be momentous if true, but it is apparent that this Western newspaper has been imposed upon, or that it has misconceived some statement that could not possibly mean what it alleges.

Novelty there must be on the stage, as novelty there is, from season to season; but no novelty or series of novelties has ever affected the popularity of players who have arrived at certain stages of distinction and fill places in the public mind that others cannot occupy.

Artists of the theatre that have achieved notably may always count upon public favor from season to season, provided they present themselves in plays and surroundings in line with their past environments. And even when the vehicle of a popular player does not measure up to the standard with which that player has been associated, the public's loyalty is seldom or never in question. Theatregoers never can see too much of their favorites, and as the years go by their affection for sterling actors increases rather than diminishes.

Even managers who affect novelties realize the value of the appeal of players who have won distinctive places, and the fact that such players continue indefinitely under managements with which they have been long associated proves the fallacy of this notion that "old favorites are no longer in demand." In fact, with all the change that is going on in the theatre, it is the sterling actors who steadily give the vocation its class and substantiality and maintain its right to figure among the arts.

THE DRAMATIC MIRROR

Will Remove Its Business Offices and Editorial Rooms
TO

No. 145 West Forty-fifth Street

[(The Forty-fifth Street Exchange)]

ON OR ABOUT OCTOBER 1



THE USHER



THE unfortunate accident to Edmond Rostand and the uncertainty as to what effect it may have upon his creative spirit makes interesting a glance at his career.

He was born on April 1, 1868, at Marseilles. His father, Alexis Rostand, was a banker with considerable appreciation for the artistic, and with sufficient means to give the son a classical education in a Parisian lycée.

From his earliest days Edmond Rostand never intended to devote himself to anything but poetry, despite a course in law. He had begun his work with some amateurish verse before closing his school books. Some of these early efforts were collected in a volume called "Les Musardises." Although touched with delicacy, grace and taste, the poems are not of great moment. It was followed by another similar volume entitled "Le Labyrinthe," before he turned to dramatic poetry.

His second play, *Les Pierrots*, which had pleased numerous friends at private reading—among them De Féraudy of the Comédie Française—was rejected, although *Le Gant Rouge*—written when he was only twenty—had been previously produced at the Théâtre Cluny in 1888. Stirred by the rejection of *Les Pierrots*, he speedily wrote *Les Romanesques*, which was produced after considerable delay at the Comédie in 1894, and immediately brought Rostand before the public as a playwright of promise. *La Princesse Lointaine*, though played by Sarah Bernhardt in 1895, did not achieve the success he had hoped for, and the comparative failure stung his sensitive nature like a lash. Disregarding the advice of friends who wanted him to stick to comedy like *Les Romanesques*, he next wrote *La Samaritaine* in 1897. This play, although not suitable for long runs, Sarah Bernhardt revives annually during Passion Week, and Paris flocks to see it as if it were a part of the ceremony of the Church.

Rostand's next three plays have been the most widely discussed of all recent contributions to French drama: *Cyrano de Bergerac* in 1897, *L'Aiglon* in 1900, and *Chantecler* in 1900.

Cyrano de Bergerac will probably be considered as the best example of Rostand's genius, for about the warrior-poet he has laid out a garden in which he has planted all of his characteristic dramatic roots. There is whimsical comedy, dainty romance and lightning satire. Perhaps philosophically and satirically *Cyrano de Bergerac* is surpassed by *Chantecler*, but as an acted drama *Chantecler* is dull and drab beside the earlier work. *L'Aiglon*, more spectacular in many of its climactic scenes, is less imbued with the fantastic than *Cyrano*, and for that reason may be considered a stronger play than *Cyrano*, although not so characteristic of Rostand. This difference appears clearly enough in the two death scenes, each of them poignant in its way. The pathetic end of the little Duc de Reichstadt stirs one's deepest pity, where the exit of the whole-souled *Cyrano de Bergerac* exalts one by its dignity and nobility.

French literature has been permanently enriched by the dramatic labors of Edmond Rostand. He has proved his versatility by handling comedy, satire, tragedy and history with equal deftness and ease.

The thirty plays submitted by the Chicago Theatre Society for consideration in making a choice of ten plays for the society's first season at The Lyric, in

that city, show the spirit that will actuate that institution.

They are *The Voysey Inheritance* and *Madras House*, by Granville Barker; *Prunella*, by Granville Barker and Lawrence Houseman; *Cupid and Common Sense* and *What the Public Wants*, by Arnold Bennett; *The Doctor's Dilemma*, *The Devil's Disciple*, and *The Philanderers*, by Shaw; *Riders to the Sea*, *Playboy*, and *The Well of Saints*, Synge; *Piner's Thunderbolt*; *Michael and His Lost Angel*, by H. A. Jones; *Goldsmith's Good Natured Man*; *Sheridan's Critic*; *Ibsen's Lady from the Sea*, and *An Enemy of the People*; *Fulda's Masquerade*, *Suderman's Blumenboot*, *Giaccosa's The Stranger*, *Butti's Lucifer*, *Moliere's Upstart Gentleman* or *Learned Woman*, *Goldoni's Coffee House*, *Brieux's Red Robe*, *Hjornson's Bankrupt*, *Chains*, by Elizabeth Baker; *The Turn of the Road*, by Rutherford Mayne.

There are to be three American plays not yet selected. The society, under immediate direction of Donald Robertson, hope to interest other large cities in the movement to the point of forming local supporting organizations of prominent persons.

In accordance with a new law of this State that became operative on Sept. 1, it is illegal to paint or paste an advertisement on the property of another without his consent, or to post advertising on the highways.

It will be legal for any one to remove highway advertising, and the Good Roads Committee of the Automobile Club appointed Friday as "clean-up day," when all drivers were urged to destroy such signs wherever found. This law probably applies to all sorts of "property," not excluding ash-cans, barrels, etc., if their owners object, and this may diminish theatrical "sniping" to some extent in New York and other cities of the State.

"There is much more than meets the careless eye in the talk about dispensing with orchestras in the theatres," says Stephen Fiske in *Sports of the Times*. "Except for musical comedies—which are comic operas—music is not indispensable to a theatrical performance. The experience of every manager is that an orchestra is more trouble than a dozen companies of actors. No music between the acts has been tested and found popular. The orchestra musicians are sawing off the limb that supports them when they demand more pay and more privileges. The Mephisto of Musical America should have a plain talk with the insurgents and demonstrate how easily the theatres can get along without them."

According to a Chicago paper that city is stage-struck, yet the applicants for stage positions are confined to the chorus.

Two thousand girls have applied at various Chicago theatres where rehearsals have been in progress, and they have ranged from manicures and "department store ladies" to scions of "the best families."

A clever reporter evolved a page "spread" from the excitement, but like all good reporters' stories there probably was much imagination in what he set down for fact.

Most of these Chicago applicants had what according

to their various viewpoints were ample qualifications for the theatre. Some had gone through terms in dramatic schools and wished to "acquire grace" in the chorus; others were sure they had "dramatic instinct" or an "artistic temperament"; others were going on the stage for art's sake, and trained voices, the ability to "kick high" and other reasons were put forward by the ambitious.

But Chicago is not alone in this besieging of stage doors. All other large cities have their throng of aspirants.

Many are called, comparatively few are chosen, and a very small number succeed—after trials and labor of which they initially have no conception whatever.

State officials of the Southern Pacific, the Santa Fe, and Salt Lake railway systems have been in session at Los Angeles, Cal., for the purpose of trying to untangle some of the web of new baggage regulations adopted in the last few months by the baggage associations of the country, so that the railroads of the West may have uniform and similar rules and regulations regarding the matter of trunks.

One of the matters of most importance to come up for settlement at the conferences was the maximum dimensions of trunks. If the roads decide to adopt the recent ruling of the Western Baggage Association there will be many thousands of trunks practically useless, as they are too large. That is, they will be made useless in so far that to carry them the roads will charge excess baggage rates.

This matter is of importance to individual travelers of the theatrical profession, and it may become a problem even for those who travel in numbers under the "party rate" plan.

Little of Gabriel D'Annunzio has been heard since the failure of his *The Martyrdom of San Sebastian* in Paris—that is to say, little in comparison with the much that was published about him just previously to that production.

This author is now without a habitation, his villa, "La Capponcina," in Italy, having been seized by his creditors.

The moods and habits of D'Annunzio were well illustrated in this unique domicile. Here he wrote all his novels and plays. His great desire was to guard against interruption. The bell handle is covered with spikes, and can only be pulled in a certain way. Above it are the words, "Do not touch me." The walls of the villa are covered with Latin inscriptions.

In the author's study there is not a single article that is not at least four hundred years old. His writing table is an old church altar, upon which rests a Bible bound in pigskin. The chairs are Gothic in form, and the books in the cases are all old. The "master" would not have modern books in his study on the ground that they destroyed his inspiration.

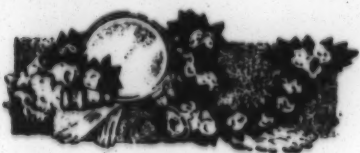
The walls are covered with bronzes, antique pictures and sculpture. In a shrine in the vestibule is a mummy which the poet declares is that of an Egyptian princess. He bought it in Egypt. The lamps in the rooms belong to the middle ages, and burn now, as then, oil and candles. In his study at night-time D'Annunzio burned sixty candles, saying that only by candle light could he obtain inspiration.



ALICE PARKS WARREN

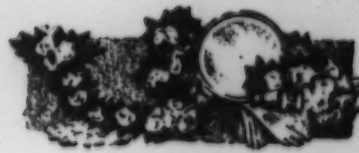
A. H. WOODS AT FORT SALONGA, L. I.

G. DAVISON CLARK



ISABEL IRVING

AN INDUSTRIOUS MOLLUSC



"IF WE were only at Siasconset now, there would be so many things to show you," said Isabel Irving. She evidently realized that a temporary abode in an apartment hotel could hardly be expected to give much of a background to an interview, for even the most conscientious observer can deduce few striking characteristics of a person from the conventional furnishings of such an institution. It is much easier to adapt oneself to a transitory environment than to waste honest labor and good time on such an intractable makeshift of a home.

"Everybody has one favorite spot in the world, I suppose," said Miss Irving, "and I am crazy about the country around Siasconset. There stands my home, about half a mile outside the village towards the lighthouse." She pointed out the location on a gaily lithographed post card. "We are on the bluff between the moors and the sea. I can't imagine anybody's ever feeling poor if he has the water to look at."

Yet there are many people who cannot content themselves with water—even when it is fresh.

"We islanders like to call Nantucket a quaint old place still, although it is getting too popular and too crowded to suit my notion of the ideal. Siasconset is called the actors' colony, and I suppose there must be thirty or forty theatrical people down there. But fifteen hundred others have been attracted to the island by this or that, till the actors' colony is lost under the tide of summer visitors. Don't imagine me a press agent for the island, however, for my intentions are quite different."

Everybody takes a naive delight in paeans celebrating his own particular corner of the universe, even if it is only a cyclone cellar in Kansas. Truly this is a happy human tendency, for when the local laureates chant in unblushing superlatives of every spot you can mention, it makes you involuntarily feel that the earth must be rather a habitable sphere after all.

Naming a house approaches naming a baby in impressiveness, according to Miss Irving. "I used to lie awake nights wondering what the title should be. Finally I hit on My Island Home which sounds as romantic as a popular song. When the suggestion was submitted to my sister, she smiled rather grimly and told me not to baptize the place yet. In the afternoon, she took me to ride. On the trip we passed a neat white house with lots of windows and plenty of lawn, but with rather a bleak air. Over the door ran an inscription: 'Our Island Home.' It was the Nantucket poorhouse. You won't blame me, I'm sure, for not setting up a rival to such an estimable edifice."

Miss Irving paused to pull her high crowned panama with its wide swathing folds of dull blue, down towards her blue eyes—her one characteristic gesture.

"After various other titles had failed to pass the test of approval for one reason or another, it occurred to me that the unique feature of the house was the room way at the top which had been modelled after a cabin I saw at the Paris Exposition. From that the whole house got its name—The Captain's Cabin."

"Although New York is the Mecca towards which all actors turn their eyes, I always leave the Captain's Cabin a bit reluctantly, for it is the center for all the good times that I can crowd into my summers. Nantucket is never more beautiful than the day I have to leave, and I long for one walk more across its fields."

"Walking is probably the favorite diversion of everybody who loves the country—at least when he loves the details of the outdoor world—and yet I frequently found it difficult to coax company along with me. They all seem to think that one trip of seven or eight miles will suffice for a week, but it doesn't seem to last me much over a day. The keeper of Sankaty Light has learned to expect me every day or two, no matter what the weather may be. The



ISABEL IRVING

clamor of the ocean and the rush of the wind, the dazzle of the sunlight or the redolence of the fog—they all cheer me and make me feel on square terms with myself."

Evidently, Miss Irving has the real out-of-doors fever. Her easy bearing and step speak no less eloquently than her words.

Walking certainly needs no further encomium in this year of grace. If one wishes to test its efficacy, all he needs is a congenial comrade. He need not even travel to the country, for five or ten miles through any section of the city at any time of day or night—particularly night—cannot fail to stimulate him.

Miss Irving, however, prefers her walking in the country. She comes to the city only at the behest of her manager.

"I am now in rehearsal for The Mollusc, in



ISABEL IRVING AT HOME

which I am to support Kyrle Bellew. Over five years ago I last played with Mr. Bellew in the all-star revival of *She Stoops to Conquer*. Mr. Bellew today was marvelling over the flight of time since then.

"This trip will be largely in the West, but I am devoutly hoping that we may have a few performances on Broadway. It was last done here by Sir Charles Wyndham and Mary Moore who originated their roles in London. Already I am greatly interested and equally delighted with the prospect of being a mollusc on the stage, although it wouldn't appeal to me elsewhere. The wit of the lines and the cunning of the incorrigibly lazy woman amuse me vastly." It is safe to predict that with Miss Irving in the title role, they will also amuse the lucky Western audiences that see the comedy.

"The tiresome part of the preparation is the dressmaker, from whose clutches I have only just escaped." Miss Irving looked down at her blue street dress which matched her blue hat. "I wanted a black dress for *The Mollusc*, but I decided that she would never wear anything but dainty colors; so I picked out pale yellow, light blue, and delicate pink for the three acts. They sound more indolent than black, don't they?"

Such is the psychology of colors that all our heroines of fiction and of reality have studied and presumably mastered for the sake of pleasing—whom? Well, even Oedipus never answered that riddle.

"The Mollusc is frankly much more to my taste," continued Miss Irving, "than the part I played in *Smith* last year, because although I can't exactly approve of Mr. Davies's heroine, she is pictured more lightly than Mr. Maugham's, and she is capable of reformation."

"Last year, Mr. Maugham asked me how I liked the role. My reply

couldn't have been very enthusiastic, because he said, 'Do you think it unsympathetic?'

"I looked at him in surprise. 'Are you joking?' I asked. 'Of course, I think it unsympathetic.'

"Do you think it a bad acting part?' he inquired."

"Quite the contrary. It is a good part."

"And so it is. The character, however, was most distasteful to me, and for nearly two weeks after the opening I was quite bewildered by it. Then repetition cleared things up and all moved easily. I was not unhappy in the role, because I think an actress ought to try her powers like that once in a while. She ought to be able to do the role, even if she doesn't admire it. That is a part of professional training."

There is much wisdom in these words, and much for our younger actors to reflect upon. When an actor voluntarily limits himself to one particular kind of role, what lies in store for him when perchance that role goes out of fashion or he is too old to fit it? In the infancy of the world, wisecracks taught the foolishness of putting all the eggs in one basket.

"During the run of *Smith*," said Miss Irving with a reminiscent smile, "one of my friends in the audience heard a woman commenting most disparagingly about me in my assumed character. She thought me horrid, and several other unpleasant things. This was too much for my friend, who turned around and exclaimed, 'She's not a bit like that really.' Then she realized how her interruptions sounded, and apologized."

Surely, the apology was hardly necessary, for truth need not be ashamed of itself.

"The chief disadvantage of touring," sighed Miss Irving, "is the impossibility of carrying books with one. It is always a comfort to me to see rows and rows of books, even when I don't look inside them. I like to feel that they are at hand whenever I choose to pick one up. Last week I read *Quixote's History of France*, and I found it very interesting."



THE MATINEE GIRL



THE sprightly ship, The Siren, sailed around the point of doubt into the port of success, with Donald Brian, Julia Sanderson, Will West and Florence Morrison as the principal passengers aboard.

Yes, girls, Mr. Brian has ample chance to display his pulchritude, as generous opportunity as he had in *The Merry Widow*. The lack of such chance in *The Dollar Princess* when evening clothes made your idol look far too much like other men for your specialized taste, is atoned for in *The Siren*. He wears in the first act brown clove-colored morning attire that revealed his charms of outline as frankly as a hobble skirt discloses those of yourself and friends. In the second act he is Adonis in a white and gold uniform. In the third he wears a "tightly fitting" blue serge traveling suit. O yes, his charms are displayed. The management being evidently of the opinion that his feet rather than his voice, are his fortune, let him dance more than sing. He makes love with the same boyish dash that captivated you all.

Julia Sanderson is a little more demure as the years pass in their relentless procession. Will West is two hundred pounds full measure of fun and Florence Morrison is his helpmate in mirth making. The music sends you home with a smile to happy dreams.

Douglas Fairbanks's new comedy, *A Gentleman of Leisure*, is a play of youth for youth. The matinee girls and the matinee boys will like it. It is a fairy story of fun and it requires youth, or the power of remembering youth, to enjoy a fairy story. It brought to the surface of the experienced street a most capable young actor, Elmer Booth, whose simulated misery as an entrapped and astonished burglar, made all laugh themselves young.

Henrietta Crosman belongs to the cult of genuine lovers of outdoor life. In the childhood days when she lived in a tent in the officers row at the outposts, among them Fort Abercrombie, she acquired her fondness for wide spaces and untrammelled life. Through all the variants of stage life that liking has persisted. Each summer it has struck deeper root. She is living in a cottage abutting up upon Great South Bay while playing *The Real Thing*. The picture on this page shows her as she spent her days on Lake Tahoe in the Sierra Nevada Mountains last summer.

The fondness for outdoor life extends to the creatures of the open. She looks with horror upon killing any dumb creature for any purpose. Which is the reason if you encounter her on a preliminary shopping skirmish you will find her limiting her purchase of fall feathered hat trimmings to ostrich plumes which are plucked from the living bird, and dyed chicken feathers since there is no hope of ending the slaughter of barnyard things.

Mrs. I'pton Sinclair out of her chaotic domestic complications and having avowed her intention of going upon the stage, defines temperament. "Temperament," she says, "is our reaction upon life."



HENRIETTA CROSMAN READY FOR A MORNING GALLOP

Ida Haverly has broken her matrimonial engagement which was to have been fulfilled in marriage last month, and resumed the business bearing the name of her late father, the minstrel king, and carried forward by her step-mother, Mrs. Jack Haverly, of well remembered personality.

Mabel and Edith Taliaferro, having returned from their summer jaunt in Europe, are paying a visit to their mother at Long Beach. The elder of the interesting young sisters will this week return to Chicago. The younger will commence rehearsals in preparation for her tour in *Rebecca of Sunnybrook Farm*.

W. W. Aulick of the Liebler forces, desiring to pay a compliment to a woman wan's to know the feminine of "brick."

Janet Barrington, remembered for her character work under the Frohman management, has written what two managers have told me is a "strong emotional play."

Captain H. F. Dalton, U. S. A., just returned from Alaskan detail, will spend his two months leave in a novel way. He will re-acquire habits of civilization as he phrases it, by accompanying Robert Edeson, on his tour in *The Cave Man*.

Joseph Kilgour, while playing Brockton in *The Easiest Way* concocted a Brockton cocktail, with which he hushed his friends out of the narrow way of sobriety. Mrs. Aphie James who starts on a tour of the South this week, has begun the same nefarious work with a libation of her invention which she has named *Judy O'Hara's Dream*.

Mrs. James, who, it may be stated in extenuation, is a Kentuckian, fills one third of a tall glass with

cracked ice. Upon this she pours equal parts of grenadine and sloe gin, then fills up the remaining vacuum in the glass with seltzer.

In many and widening circles of theatricaldom William Harris is the oracle of playwrights and the dean of managers. Many actors owe the words of counsel that have been the turning points in their career, to him. I have heard him referred to as "The grand old man of the managers" as "The most lovable of men" and simply as "That dear Mr. Harris, the elder, you know." To all who have uttered these sentiments the presence in the Harris Theatre of a bronze bust of William Harris, with the inscription from his son: "Dedicated to my father, whose influence has shaped my destiny," will be welcome.

Typical and heart warming is the stationery used by William G. Smythe, the manager of the Belasco Theatre, and his wife formerly Sydney Armstrong Smythe, whom those who know her best and love her most call "Madame Sunshine." There's an "S" stamped in red in the upper left hand corner and beneath in small black letters within "quotes" the words "Our House." You will have had to be a guest at "Our House" to know all the kindness and genuine hospitality for which the phrase stands.

From far Tangier Charlotte Townsend writes: "Greetings to THE MINOR and all my friends." Miss Townsend, departing from Morocco, will visit Spain then return to New York for rehearsals of Charles Dickson's play *The Golden Rule Divided* which will open in New London, Conn., Sept. 23. Not sorry will Miss Townsend be to return to Christendom for she says: "I send you a picture of the famous Moorish prison from the roof of which I have been looking over the house tops and catch illuminating glimpses of Moorish life. Each house holds several wives. Thank Heaven I am an American."

A new Coast defender, George Beban, who will begin a starring tour in *The Sign of the Rose*, this month, is a San Franciscan. He began that fluctuation of fortune, a stage career, as a clever portrayer of radical French type. In *The Sign of the Rose* he will play an Italian street laborer in a drama of current life in New York.

Errol Dunbar entertains, and with some reason as will be seen, misgivings about the future of his five year old son, Errol, Jr. Last winter when the lad, looking at a picture of the sunrise scene in *Chantecler*, said, pointing to the figure of the star, "O mamma, come here and see the lady rooster," he feared the child might grow into a Broadway critic. Last Sunday a new fear presented itself. Mrs. Dunbar while leading their heir unto Great South Bay for a swim said: "Errol, do you know what makes the water salt?" "Yes," was the unexpected reply. "What?" "Clams." Which is the reason Mr. Dunbar mournfully predicts to sympathizing Lambs that he will rear a nature faker. **THE MATINEE GIRL.**

ISABEL IRVING

(Continued from page 5.)
English People, and numerous volumes of Arnold Bennett, John Galsworthy, and the rest. I am going to read Maspero's 'Dawn of Civilization' next. It is a wonderful work.

"One of the books that I have enjoyed particularly is Gelette Burgess' 'Milady Mechante,' and I am continually surprised not to hear it spoken of more. From it was taken *The Cave Man*, which Robert Edeson is to play. Doesn't it give one an agreeable sensation to discover a book for himself, like that? It is next best to having written the book."

With her taste for reading, Miss Irving will never be bored by loneliness. Books are probably the only ideal comrades, ever ready to speak, yet never pained

at being set aside. Such a cheerful combination of virtues is not to be expected from anything that walks on two legs.

"I love my profession with all my heart," she said, "and I could never give it up willingly. The only time I ever felt like retiring was after the failure of *Mater*, a beautiful play by a wonderful man. Percy MacKaye is the literary artist of American drama. His depth of perception and his delicacy of expression are unmatched among all our writers. These, by the way, are precisely the qualities which Miss Irving is, by nature foremost in appreciating.

"The public disregard for *Mater* hurt rather than discouraged me. I wanted to go back and sit down

by the sea till I had got over the pain it caused me. *Mater* is everything dainty, refined, pure, and elegant, and I have only admiration for the man who could create such a play."

This tribute testifies to Miss Irving's own tastes as well as to Mr. MacKaye's genius. In speaking her admiration, she reveals her own character. Appropriately enough, these were her last words before her farewell, when she had forgotten that she was speaking for publication. Her gentle dignity hitherto—as is usual in such people—had prevented her from showing so much of her stronger convictions. Quick words that come without a bidding are the real indices to characters that are hedged with reserve.

CHAUNCEY L. PARSONS.

ALICE KAUSER RETURNS.

Alice Kauser, the play broker, has returned to her desk after a European trip, which has been a sort of revelry among twelfth century fragments of French art and other things as remotely connected with the modern stage. She has brought back no plays, although she has been among the playwrights.

Edward Knoblauch and Arnold Bennett she found respectively engaged in tending the garden and keeping house at Fontainebleau. Between the pressing duties of these institutions they collaborate on a new play, a comedy of manners. The manuscript of The Clay-hanger, Arnold Bennett's novel, Miss Kauser found to be a model of neatness—with wide margins on the pages, and hardly a word altered from the original draft. The actual writing of this novel occupied Mr. Bennett for only four months.

Maurice Maeterlinck appears to be making a collection of convents, for in addition to his home at Saint Wandrille, he has acquired another convent near Nice.

Miss Kauser met Arthur Wing Pinero in England. The returned traveler comments rather adversely upon the Russian ballets, which have been sending shivers of delight through artistic Paris. The frankness of the production is such as America would hardly tolerate, in spite of the gorgeous coloring.

Miss Kauser had such trials with the French baggage system that she views the American customs officials with almost an affectionate regard. No wonder she is happy in her return to her office.

NICHOLAS JUDELS.

Nicholas Judels, a portrait of whom appears on this page, and who has made a pronounced hit with Sam Bernard in He Came from Milwaukee during the past two weeks, has a contract to appear with Valeska Suratt in The Red Rose, which will reopen its season at the Grand Opera House on Sept. 11. Mr. Judels' hit with Mr. Bernard has been pronounced in the role of Napoleon Ravechal, and he could have continued in He Came from Milwaukee indefinitely had he not been depended upon for the role of the old drawing master in the first act and the part of Maxime, the young Frenchman, in the second and third acts of The Red Rose. Mr. Judels is a very versatile actor, having



Terkelson and Henry, N. Y.

NICHOLAS JUDELS

appeared for three seasons under the management of A. H. Woods, two seasons with Blanche Walsh in The Test, and last season as the head waiter in The Girl in the Taxi.

MRS. JACK BARRYMORE, ACTRESS.

When Thomas Wise and John Barrymore opened as co-stars in Uncle Sam in Rochester, N. Y., on Aug. 20, one Katharine Blythe was programmed as Pinky Wright. The name Blythe is the real Barrymore family name so an investigation on the part of news-

papermen brought out the fact that Katharine Blythe is none other than Jack Barrymore's bride, formerly Katharine Corri Harris, whom he married on Sept. 1, 1910. The discovery proved a surprise since Mrs. Barrymore was not known to have stage ambitions.

PLAYS SIDETRACKED.

The drivers of The Water Wagon have thought twice before bringing it into New York as originally intended, with the result that the honorable vehicle will not join the theatrical parade—at least for the present. The Pet of the Petticoats, also known as A Night Out, has likewise been withdrawn for extensive alterations. Julian Mitchell will conduct rehearsals, which have already been under way for seven weeks.

PASSERS-BY.

The date for Charles Frohman's production of Haddon Chambers' new play Passers-By, at the Criterion, is Sept. 14. The cast includes Richard Bennett, Ernest Lawford and Laura Rutter.

CARUSO COLLIDES.

Not to be outdone by other automobiliary celebrities Caruso has collided with a motorbus, near Anticoli, Italy. Although the two machines were rather badly damaged, all the occupants were more fortunate. The singer assisted the mechanics in putting the vehicle into commission again.

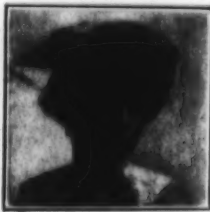
CHANTECLER TO TOUR.

After the engagement of Chantecler in New York Maude Adams will go on tour for nine months, concluding at Vancouver, B. C. She will vary Chantecler with three one act plays, by J. M. Barrie; they are Punch, Youth, and A Little Play.

A HIPPODROME STOCKHOLDER.

The late John W. Gates, who left some \$40,000,000, was a large stockholder in the United States Realty Company, which owns the Hotel Plaza and the Hippodrome.

THE STAGE BIRTHDAY CALENDAR



LEWIS SEYMOUR

September 6.

JAMES K. HACKETT, who has great expectations for his new play, a dramatization of Phillips' A Grain of Dust.

CHARLES E. EVANS, who will continue to entertain vaudeville patrons, presenting a condensed version of the farce, There and Back.

E. L. FERNANDES, lately seen in The Wolf, recalled in the original production of Going Some and for many seasons the Tony in Arizona.

EDWARD FALES COWARD, than whom we probably have no better known amateur actor in New York and who seems miraculously to have escaped becoming a professional.

FORREST ORR, for three years with William H. Crane in Father and the Boys, and last season in The Spendthrift.

JAMES LOUNSBURY, who appeared with Hattie Williams in Detective Sparkes and with William Courtenay in Arsene Lupin and Homeward Bound.

September 7.

E. M. HOLLAND, for the past two seasons a member of The New Theatre Company, with which he appeared in The School for Scandal, Don, The Winter's Tale, The Thunderbolt, Old Heidelberg, Nobody's Daughter, The Blue Bird, and The Arrow Maker, and announced to appear this season with James K. Hackett.

HATTIE ARNOLD, the operatic comedienne, well-known to the Aborn forces, and recently with James T. Powers in Havana.

NORMAN HACKETT, seen latest in The City; to star this season under Stair and Havlin in a dramatization of Satan Sanderson.

CLAIRE COLWELL, who last season originated the role in The Real Thing now being played by Minnie Dupree, at Maxine Elliott's Theatre.

HENRY WENMAN, who appears more frequently in America than in his native England, and who is re-appearing in the cast of Everywoman.

ANN HATHAWAY, who used to play in A Bachelor's Honeymoon and other popular comedies, but she is now the wife of William McVay and has left the stage.

CHARLES W. MEYER, who used to tell us to "Look in the Book and See" in the early days of King Dodo; now in his second season with Christie MacDonald in The Spring Maid.

September 8.

BERTHA KALICH, who, it is rumored, will be a member of the Chicago Art Theatre Company this season.

WALTER PERCIVAL, now under a three years contract

to F. Ziegfeld, Jr., and appearing in The Follies of 1911. FRED ERIC, long in Julia Marlowe's company, and last season in The Wolf and The Nigger.

CHARLES J. HARRIS, lately seen in stock at Havlin's Theatre, St. Louis.

September 9.

MARY AUSTIN, an authority upon the subject of the American Indian and author of The Arrow Maker.

JIMMY BARRY, who with Mrs. Barry has provided entertainment in vaudeville theatres, presenting rural sketches.

CHARLES N. RICHARDS, for some years of Charles Frohman's business staff, in the capacity of manager.

THOMAS FALLON, for the past two years in the role of Dr. Raymond in The Climax.

September 10.

CARO ROMA, operatic prima donna, vastly popular some years ago with the Tivoli company, San Francisco, and the Castle Square company in Boston, last seen on Broadway in Mexicana, at the Lyric Theatre, since when she has sung chiefly in concerts and oratorio.

THOMAS JEFFERSON, who devotes his time to either starring or playing stock engagements in his father's famous role, Hip Van Winkle.

MARIE STUDBOLME, of the George Edwards Gaiety Theatre forces, remembered in New York chiefly for her extraordinary beauty when seen in An Artist's Model and In Town.

JAMES O'NEILL, Jr., who, if he is seen much longer in the cast of The Traveling Salesman, will suffer from the Monte Cristo blight of his father.

MARIE CASHMERE, who is well-known to popular melodramas and in the stock company field, recalled as an original member of Corse Payton's company in Brooklyn. BASSET ROX, the English actor, who appeared here in the late nineties in Julia Marlowe's company, since when he has been playing in his native country.

September 11.

BEATRICE FORBES-ROBERTSON, daughter of Ian Forbes-Robertson, who has appeared in New York with Ellen Terry in The Good Hope, Marie Dore in The Morals of Marcus, Joseph Coyne in The Mollusc, and The New Theatre Company in Anthony and Cleopatra and Strife, since which last she has not appeared on the stage, being the wife of Swinburne Hale and an ardent and enthusiastic advocate of Woman's Suffrage.

NORA O'BRIEN, who appeared last behind the footlights with May Robson in The Rejuvenation of Aunt Mary and who on Jan. 25, 1908, became the wife of Whidden Graham, a New York business man; retired from the stage.

RICHARD GANTHONY, author of A Message from Mars, now greatly in demand in stock, and who, by the way,

is a brother-in-law of Marie Dressler.

ECHLIN P. GAYNE, who is to be seen for a fifth season in the role of the Hon. Almeric St. Aubyn in The Man from Home, with William Hodge.

ADA ROBERTSON, still another of the Pony Ballet who has danced away many an hour in her time.

ELIZABETH H. VAN SELL, who originated the role of Milk in the original production of The Blue Bird in this country.

September 12.

JOSEPHINE BROWN, recalled for her work in ingenious parts in The Man on the Case, The Great John Ganton and Miss Patsy, last season with William Gillette in repertoire, her best part being Caroline Mifford in Secret Service, and at present appearing with Thomas Wise and John Barrymore in Uncle Sam.

LEWIS SEYMOUR, who appeared at The New Theatre in Beethoven, The Thunderbolt, Sister Beatrice, Vanity Fair, The Blue Bird, and The Arrow Maker, later in stock in Rochester, N. Y., with Walter Hampden and Kathryn Kidder, and now at the Empire Theatre with John Drew in A Single Man.

FREDERIC BOND, who was seen last season in The Girl in the Taxi and at the present moment he and Fremont Benton are playing a sketch in vaudeville.

IDA STANHOPE, who flits blithely between drama and musical comedy, as witness The College Widow and A Gentleman from Mississippi for the former, and the latter Mile, Mischief and The Prince of Pilsen, in which second mentioned she bobs up regularly every season, playing either the leading role, Mrs. Madison Crocker, or as chief of the show girls in "The Song of the Cities" number. Apparently Miss Stanhope is a very versatile girl.

HELEN STRICKLAND, who, as the wife of Robert Conness, is always to be found in the same company with him, be it The Prisoner of Zenda, Lieut. Dick, U. S. A., Robert Emmet, The Bachelor's Baby, or one of the many stock organizations with which he has been identified.

E. J. DE VARNY, last season on tour in The Girl in the Taxi and who has been seen on Broadway in A Gentleman from Mississippi, The Boys and Betty and All For a Girl.

ELEANOR WOODRUFF, who last year played the lead in Beverly of Graustark.

Mrs. BANDMANN-PALMER, who, as Millicent Palmer, is remembered for her work here in the support of her husband, the late Daniel E. Bandmann, whom she afterward divorced, and for the past twenty years she has been starring in a Shakespearean repertoire through the British provinces.

JOHNSON BRISCOE.

TEN YEARS TO-DAY.

From a manager of a Nickelodian on the Bowery, ten years ago, to the manager of one of New York's largest theatrical firms, is the life story of the phenomenal rise of Al H. Woods, who is to-day enjoying his tenth anniversary as a theatrical manager.

He embarked as owner and manager of a small "show" on the Bowery Sept. 6, 1901, with scant capital, agreeing to pay \$15 per day rent, making the unique arrangement with the owner of paying his rent at the end of each day.

The business became so attractive to the owner of the premises that he finally bought Mr. Woods out, thus giving him his first substantial capital to put into action his conceptions.

Mr. Wood's first enterprise was The Bowery After Dark, produced at Boonton, N. J., and during the first week's performance he met Sam Harris. The great business done by Mr. Woods that week attracted Mr. Harris' attention, and finally resulted in the formation of the firm of Harris, Sullivan and Woods. Together they made many melodramatic productions, until finally Mr. Woods got the business into his own hands, and was then conceded to be the king of melodramatic producers. Mr. Woods to-day has under his management a host of America's dramatic and musical comedy stars.

Mr. Woods is still a young man, being but 40 years old, and is good natured and happy at all times. His wife is Rose Beaton, who was leading woman in many of Mr. Woods's productions. THE MIRROR extends to Mr. Woods its congratulations.

A MILLION-DOLLAR THEATRE.

The Cort Theatre in San Francisco opened its doors Saturday night. It is a million-dollar playhouse, situated behind the Orpheum on Ellis Street, built for John Cort by the Madison Realty Company, from architectural designs by Henry Ives Cobb. The seating capacity is 1,835 people; the stage is 32 feet deep and 90 feet wide, with a proscenium arch of 37 feet by 36. The lighting and ventilating systems in the theatre are unique. The opening attraction is Baby Mine, to be followed by other independent productions. Homer Curran is the local business manager of the house.

THE THREE LIGHTS.

May Robson in collaboration with Charles T. Dazey has completed her new starring vehicle entitled The Three Lights, a comedy in three acts dealing with the results of hereditary influence. The cast to support Miss Robson includes Paul Decker, C. C. Gwynne, Jack Storey, George Hall, Eugene Ordway, John Rowe, Eddie Leaman, Eaye Cusick, Belle Starr, Lotta Blake, and Lenore Phelps.

MAKES IT A MISDEMEANOR.

A law that went into effect last Friday makes it a misdemeanor to discriminate against persons wearing the United States uniform in the enjoyment of hotels and theatres and amusement resorts.

PERSONAL



Waller, N. Y.

SANDERSON.—Will Julia Sanderson be the next Frohman star? Predictions to that effect have already gained circulation and it is reasonable to expect that Mr. Frohman, as in the case of his other stars, will reward her with that prize. Miss Sanderson last season was the brightest feature of The Arcadians and this season the reviews have all mentioned her as a worthy partner of Mr. Brian, the star of The Siren, in which she is singing and dancing in the leading female role. Mr. Frohman is accustomed to promote his people according to the degree of favor with which the public treats them. Therefore it is not an extravagant notion to consider her as an early starring possibility.

HENLEY.—Rosina Henley, daughter of the late E. J. Henley, the comedian, and Helen Bertram, the light opera prima donna, has been assigned to the part of Ruth Lake, sister of the hero, in the company presenting The Deep Purple at the Manhattan Opera House.

MILTON.—Liebler and Company have added another brilliant member to their forces in Maude Milton. She is an English actress almost as well known in America as she is in England. In 1886 she was leading woman with Booth during his English engagement, and later she acted in the same capacity with Wilson Barrett

and with Madame Modjeska. For eight years she was an important member of Sir Henry Irving's company. Her last previous American appearance was in the all star revival of Caste at the Empire. The Leiblers have cast her for the part of Widow Poskett in Pomander Walk, now at Wallack's Theatre.

RITCHIE.—Adele Ritchie, who has been abroad for several months, will remain in England indefinitely. During Regatta Week she gave a house party at her bungalow, Happy-go-Lucky, at Staines on the Thames. Among her guests were many Americans, including Ethel Levy, Jane Wheatley, Mrs. Russ Whytal, E. J. Ratcliffe, and Galway Herbert. Miss Ritchie has just finished a vaudeville engagement in London and probably will appear there this season in musical comedy.

MCNAUGHTON.—Charles McNaughton, who has been in this country for several weeks studying the role in The Spring Maid that his brother Tom plays with Christie MacDonald, sailed for London last week to assume the role in F. C. Whitney's London production of The Spring Maid. In four weeks, however, Mr. McNaughton will return to America to appear with Alice Floyd under the management of Werba and Luescher.

NORRIS.—The musical comedy, When Sweet Sixteen, comes to Daly's next month and William Norris makes his reappearance on Broadway after a year's absence as comedian of the musical comedy. Last season Mr. Norris starred under his own management in My Cinderella Girl, which did not come to New York. His last appearance here was in The King of Cadonia.

FENWICK.—Henry W. Savage has secured Irene Fenwick to play the leading role in Le Million. It will be recalled that Miss Fenwick made her debut as a dramatic leading light in The Brass Bottle, following that up with excellent performances in The Zephyr and The Speckled Band.

HAMMERSTEIN.—Oscar Hammerstein has written to his son William, in New York, his first letter in twenty-one years. It would be expected that such an unusual document would be filled with momentous matter. The impresario announces his pressing need of a new silk hat, a pair of shoes, and a forty-second street five-cent cigar. Everyone who ever heard of the impresario knows that the silk hat is the badge of his being, without which he would be an anomaly. He mourns the loss of the old machine shop in the Victoria Theatre, but is consoling himself with his new opera house in Kingsway, which is already one of the show places of London, as he modestly remarks. Without any superstitious deference to numbers, Mr. Hammerstein will open this building on the thirteenth of November.

ACCIDENTALLY SHOT.

Lee Miller was accidentally shot and wounded by a wad of wax during the first act of a performance of the Barrier at Petaluma, Cal., on the evening of Aug. 25. Although the wound was two and a half inches deep and bled profusely, the actor pluckily kept on his feet and finished the play without the audience knowing he was injured.



Waller, N. Y.

Ethel Kelly Gene Cole Louise Donovan Pauline Delorme Clementina Dundas Donald Brian Moya Mannering Helen May Ethel Davis Gene Hall Dronique Banner Sara Carr

DONALD BRIAN SINGING "LITTLE GIRLS, BEWARE" IN "THE SIREN" AT THE KNICKERBOCKER



PROFESSIONAL DOINGS



Fred Mower, who is at his home in Swampscott, Mass., is much improved in health, after a very serious illness.

Everall and Wallach will bring the musical comedy, *When Sweet Sixteen*, by Victor Herbert and George V. Hobart, to Daly's Theatre on Sept. 11.

La Saison des Ballets Russes closes at the Winter Garden on Sept. 9. It will then go on tour to the Coast.

Mr. and Mrs. Willard Mack (Maude Leone) sojourned during the month of August with Mr. Mack's parents, who run a big railroad camp just outside of Bassano, Alberta, Canada.

Lottie Kendall opened Aug. 31 at Hamilton, Ont., with *Madame Sherry*. Co. A. This is Miss Kendall's second year with Woods, Frazee and Lederer.

Besides The Golden Rule, Limited, which opens in New London, Conn., on Sept. 23, Charles Dickson will make four other productions: *The Lovely American* and *The Good Trust*, both musical comedies; *Dora Boone* and *Professor Vic*, both comedies. Albert Dorris will manage Mr. Dickson's business interests.

Among the theatrical people who have been Summering in Shandon, N. Y., are Clara Lippman, Louis Mann, Emily Ann Weisman, Alice Riker, and Walter Clarke Bellows and family.

Mildred Holland appeared in a tabloid version of her *The Power Behind the Throne*, in Cleveland, Ohio, on Sept. 4.

Jennie Jacobs, of Pat Casey's Agency, has just completed a forty weeks' schedule over the United time for Lottie Williams in James Forbes's original sketch, *The Chorus Lady*, opening Sept. 4.

Tim Murphy begins his season Sept. 10 at Atlanta, Ga., whence he goes direct to New Orleans to open the Dauphine Theatre. Mr. Murphy will continue for the first half of the season in Frank Dome's *The New Code*, which he used with much favor last year. About Jan. 1 he will produce a new comedy of New York life.

Arrangements have been made with Charles B. Dillingham whereby *The Echo* will be sent on tour this season under the management of E. A. Well and John Pollock, with Bessie Clifford featured in the principal female role. The production used when Miss McCoy starred in the piece has been purchased for the tour, which will begin about Sept. 20, through the South and West to the Pacific Coast. Frank Woods, who was featured in *The Red Mill*, will have the principal male part. The company is now being organized and will be rehearsed under the direction of Frank M. Ranger, who traveled with the organization last season in the capacity of stage director.

Josephine Robinson Haywood finished her engagement with the Colonial Players at Cleveland, Ohio, recently and returned to New York. Her inactive weeks were spent with her mother in Cleveland. Her mammy in *The Nigger* last season was a strong characterization.

Robert E. Conklin, of the Hemmings-Conklin Stock company, has been spending his vacation at Walden-on-the-Hudson, New York.

The Nancy Boyer Stock Company is busy with rehearsals preparatory to the season's opening in Newark, O., on Sept. 14. The company includes Harry A. March, general manager; Henry Testa, stage director; Fred H. Willard, acting manager; Arthur Leedham, advance agent; Nellie Johnson, maid and wardrobe mistress; Arthur Chatard, Henry Testa, Edward Barton, Clifford Hyde, James Ryley, Fred Willard, Nancy Boyer, Rose Cameron, Glenn Argos, Susan Getchell, Leah R. Nelson, Harry Reeves, electrician; Fred Van Eiten, carpenter; John J. Lynch, property master.

The approaching marriage is announced of Margaret Levy, second daughter of Mayor and Mrs. Levy, of Deal, N. J., to Richard Conried, only son of Heinrich Conried, late director of the Metropolitan Opera House. The ceremony will occur on Sept. 25.

Cecil de Mille will produce a new play, called *Speed*, by Lee Wilson Dodd, author of magazine stories, this season.

Gertrude Short was engaged by the Ye Liberty Stock company, of Oakland, Cal., to play the part of David in *The Awakening of Helena Richie*. She scored a hit in the part. Myra Matthews, ward of Mrs. Clara Louise Kellogg Strakosch, and William E. Parsons were married in New Hartford, Conn., on Aug. 21, by the Rev. Louis G. Spooner.

Owing to the fact that the Liebbers under the roof of the Century Theatre for rehearsals of *The Blue Bird*, the Pop concerts have been discontinued.

Lotta Crabtree has leased her property at Madison Avenue and 125th Street to Mr. Martin for twenty-one years at an aggregate rental of \$2,100,000.

Liebber and Company have fixed Sept. 15 as the date for the opening of the amended version of *The Blue Bird* at the Century Theatre.

On the *Philadelphia*, on Aug. 26, there returned Harry Mountford, Mr. and Mrs. Joseph Brooks, Edith Tallafiero, Mr. and Mrs. Charles Rich and their daughter, of Boston; Mr. and Mrs. Ley Vernon, and Dave

Montgomery. Mr. Mountford brought back an enormous white rat, measuring twelve feet in length, and specially manufactured for the White Rats of America.

The Plectrum Society, under the direction of Valentine Abt, announces a season of four concerts at Carnegie Lyceum, on Dec. 5, Jan. 12, Feb. 23, and March 22.

Harry Smith, a vaudeville acrobat, was found in Central Park on Aug. 27. Being penniless and ill from lack of food, he was taken to Flower Hospital.

William Harris dedicated the ticket office of the Harris Theatre by selling the first tickets on Aug. 28.

Agnes Hite, of Toledo, and Manita Shoenor, of Cincinnati, were slightly bruised in

Tour, and lately has been manager of the Chestnut Street Opera House in Philadelphia.

The Edelweiss Club of Washington presented a loving cup to the Columbia Players on Aug. 21.

Will F. Herbert and the Langweid Sisters in their feast of fun will revel over the W. V. M. A. time opening at the Temple Theatre, Ft. Wayne, Ind., Sept. 4, to the tune of fourteen weeks composed by A. E. Meyers.

The Awakening of Buddha, an oriental wordless drama of ancient India embellished with an elaborate musical setting and headed by the pantomimist Gertrude La Rend and the danseuse Hazel Harris with

will come to New York for an indefinite engagement in this new Victor Herbert operetta.

The Board of Education has granted the use of Public School No. 64 to Julius Hopp every Saturday for meetings to rouse interest in dramatic performances.

Lillian Russell has decided to appear this season under the management of Werba and Leucher. She will tour the East in vaudeville from Sept. 18, when she opens at the Fifth Avenue Theatre, until February. Then she will have a comic opera for her use, possibly one from Vienna and possibly one by Mrs. Catherine Chisholm Cushing, the author of *The Real Thing*.

Florence Ziegfeld, Jr., is accusing Percy G. Williams of alienation of Every Wife's affections, because Mr. Williams claims the right to present George Hobart's sketch in vaudeville. Joseph Hart holds the right on all of Mr. Hobart's sketches for vaudeville, and booked *Every Wife* through Mr. Williams. To this Mr. Ziegfeld objects, because Mr. Hobart sold *Every Wife* to him for use in the Follies of 1911. Mr. Ziegfeld has obtained an injunction restraining Messrs. Hart and Williams from producing the disputed property.

Law Fields produced *The Newlyweds*, his newest musical comedy, in the West End Casino, Long Branch, N. J., on Aug. 25. In spite of inclement weather, the opening was largely attended.

Gertrude Hoffman, Morris Gest and F. Ray Comstock are negotiating to bring Diaghileff's Imperial Russian Ballet to the Manhattan Opera House this winter in a repertoire including *Giselle*, *Sheherazade*, *Carnival*, *Prince Igor*, *Pavilion Armide*, *Narcisse*, *Les Sylphides*, *Cleopatre*, *Spectre*, and *L'Oiseau de Feu*.

The road managers on the Western Empire burlesque wheel has formed an association to complete the circuit and to secure a censorship on theatres and acts along the line. The committee in charge consists of W. B. Watson, chairman; Harry Dixon, and Barney Gerard.

Emmy Wehlen, who is to play the leading part in *The Lilac Domino* at the Globe Theatre in New York, went to a London hospital on Aug. 29, instead of to the wharf as she had planned. She was operated on for appendicitis, and is getting along fairly well.

Charles A. Roskam, manager and proprietor of the Chicago Stock Company, has leased the Opera House, Fremont, Ohio, from Messrs. Heim and Haynes, who have managed the theatre during the twenty-one years of its existence. The Chicago Stock company will be located henceforth at Fremont as its headquarters, opening on the week of the fair.

Julius Bergman, head of the theatrical employees' union on the East Side, announces the cessation of the threatened strikes of the chorus girls and bill posters of the Yiddish theatres. Mr. Bergman states that the managers of the theatres and music halls on the East Side have granted the demands of the unions. This concession makes the wages of the chorus people \$12.50 a week and grants a union scale of wages to the bill posters, dressers and ushers.

Louis N. Parker returned to New York on the *Oceanic* on Aug. 30, with his daughter Dorothy, who resumed her part in *Romander Walk*. Mr. Parker has brought a new play for Viola Allen, based on the *Lady Godiva* legend. Two of his plays will be seen this season at Wallack's, *Pomander Walk* and *Disraeli*; and his translation of Rosland's *Lady of Dreams* will be presented with Mme. Simone in the title role. Liebler and Company also announce two new plays by Mr. Parker.

At Hammerstein's Theatre on Aug. 28, a new sketch, said to be the work of Emma Trentini, the prima donna, was given production. In the cast are Aurelia Coccia, Ines Palange and Minal Amato.

Lyman H. Weeks has brought suit against Fred C. Whitney to recover \$3,000 on three promissory notes executed by Mr. Whitney in 1904. Weeks claims to have sold Whitney four original paintings by Corot, Diaz, Israel and Mauve for \$4,000 and that Whitney paid \$1,000 and gave three promissory notes. Whitney contends that he discovered the pictures to be only copies. Weeks asked permission to examine Whitney before trial. Mr. Whitney must submit to examination on Sept. 9.

A street department employe, in washing out the sewers in Santa Monica, Cal., opened the wrong manhole and flooded the transformers of the Southern California Edison Company which convey electricity to the scenic railway and other amusements in Dragon Gorge, much to their discomfort. Operations came to an abrupt halt in the Gorge, involving a loss of \$1,500, according to Manager Hile. Henry Stone, superintendent of streets, is now conducting an investigation to determine just who should pay for the damages of the inundation.

Rehearsals of Ethel Barrymore in A. E. W. Mason's play, *The Witness for the Defense*, began at the Empire last week. In Miss Barrymore's company are A. E. Anson, Leslie Faber, W. L. Abington, Lumsden Hare and Ernest Stialand.



THE NEW \$40,000 THEATRE AT COLORADO SPRINGS, COLO., ERECTED BY JAMES F. BURNS AND NAMED FOR HIM

a railroad wreck near Piqua, O., on Aug. 27. The train was derailed, and several fatalities resulted.

Forbes-Robertson will open on Oct. 28 at the Majestic Theatre, Brooklyn, in *The Passing of the Third Floor Back*.

Lawrence D'Oraay arrived from Europe on the *Minneapolis* on Aug. 28.

Frederick J. Hamill filed a voluntary petition in bankruptcy recently. His liabilities are \$17,117.32, with assets of \$75.

Low Fields during the present season will produce a new musical play called *The Sun Dodgers*.

Pierre Grazi, from the Grand Opera of Paris, has leased the Valencia Theatre, San Francisco, to begin a season of French opera on Nov. 13.

Most, a morality play by Myra Wren, was produced recently in the Casino Theatre, Narragansett Pier, R. I., under the auspices of the Ladies' Aid Society of St. Peter's-by-the-Sea. The plot recalls that of *Thais*. In the cast are Harold B. Mead, Ika Diehl, Walter Cluxton, Helen Head, George Turner, Joseph Gillow, Violet Turner, Myra Pope, K. L. Dietz.

The Quaker Girl will open the Majestic Theatre on Nov. 1.

Charles E. J. Manss, who will be remembered for his work with the Algonquin Dramatic Club last season, has joined the United Players company of Brooklyn. Mr. Manss will be seen in their coming production, Sept. 30, at Beck's Casino. The Uniteds are producing six plays the coming season, and Mr. Manss will be featured in all of them.

By investigation of the disaster at the Opera House, Canonsburg, Pa., the State inspectors found that the building had been fully equipped with fire escapes in compliance with regulations.

Six hundred members and friends of the Congress Club, the Republican organization in the Fourth New York Assembly District, attended the annual show theatre party on Aug. 24 at the New Brighton Theatre.

In the night court on Aug. 29, Magistrate Kernochan fined Julius Shage ten dollars for ticket speculation. Shage stood on the sidewalk to lure pedestrians into a cigar store.

Roland Sumner Robins, to whom Florence Wickersham was married in Philadelphia on Aug. 26, was the first Treasurer of the Castle Square Theatre in Boston. Later he managed Mascagni's *American*

a supporting company of six, opened on the Pantages' Circuit Aug. 20, at Spokane, Wash. This is one of the acts presented by the California producer and stage director Edwin T. Emery, who also on the same date presented the Texas Tommy Trio at the Wigwam Theatre, San Francisco, booked by Western States Vaudeville Association. This act introduced Kohn, Cooper and Kohn and is a novelty entertainer act with the famous Texas Tommy Apache dance as a closing number. They will tour eastward immediately.

Lionel Barrymore and Sidney Drew opened in a condensed version of *The Rivals*, called *Bob Acres*, at Philadelphia on Sept. 4. Following engagements are in Brooklyn on Sept. 11, and at the Alhambra, New York, on Sept. 18. Others in the east are Messrs. Drew, Bernard and Beresford Lovett.

Alexander Leftwich and wife (Florence Davenport) and son have been spending the Summer at Canton, Pa., and after a three weeks' visit to Cape May will return to New York for the Winter.

Alan D. Stanchfield, who has been in Atlantic City for the summer, joined the Lorraine Keene Players in Quincy, Ill., on Sept. 4.

Anna Cleveland has returned to New York for the new season. Miss Cleveland will be remembered as leading woman for George Fawcett in *The Great John Ganton* and later with Blanche Walsh in *The Other Woman*. This year she is to appear as leading woman with James O'Neill in his vaudeville playlet.

Fritz Leibler, who was leading man with Ben Greet for many years, following this by appearing as leading man with Julia Marlowe, has been re-engaged by Robert Mantell as leading man. This is Mr. Leibler's third consecutive season with Mr. Mantell as leading man, frequently alternating with him in prominent roles such as Othello and Iago and Macbeth and Macduff.

William Gillette was the guest of John Drew at East Hampton, L. I., on Aug. 30.

Allan Aynesworth, who will be in the Grace George Company this winter, went through a surgical operation in England last week. He will sail for New York in a short time.

Fritz Scheff will open her season in Toronto, Sept. 18, in her new production *The Duchess*, which she is now rehearsing. After a short preliminary tour Miss Scheff

AT THE THEATERS

Harris—Maggie Pepper.

Drama by Charles Klein in three acts. Produced on Aug. 31, by Henry B. Harris.

Agnes Marc
Helen Dahl
Rachel Arlin
Robert Brown
Lee Kohlmar
Eleanor Lawson
Grant Stewart
Jeanette Horton
Herbert Ayling
Frederick Truendell
Hose Stahl
Neville Mitgrevs
Beatrice Prentice
J. Harry Benrimo
Marie Hudson
Albert Goldberg
Lawrence Eddinger

Hose Stahl has the honor of dedicating the redecorated and renamed Harris Theatre in a play which has every prospect for a long run in New York. Entertaining dialogue, an excellent cast, and a story that doubtless absorbs many patrons, are rather more than has fostered many an offering over the perilous New York season.

It may be stated, however, that Maggie Pepper is little more than the heroine of the old fashioned melodrama who has entered society to the extent of taking her emotions quietly and sensibly. Having been refused promotion which she felt she has earned by her fifteen years of faithful service for Holbrook and Company, Maggie unburdened her discouraged mind to a man who turned out to be no other than the proprietor himself, back from his European philandering. Struck by her suggestions, Mr. Holbrook not only advanced her, but practically let her run the business, much to the displeasure of his manager John Hargen, to whose niece Joseph Holbrook was engaged. To quiet the scandal which began to circulate, Maggie resigned. Joseph, quarreling with his fiancée, was interrupted in proposing to Miss Pepper by James Darkin, who had married Maggie's sister-in-law and who came to demand his step-daughter from Maggie. As Darkin shot the sailor, Maggie nursed him back to health and matrimony.

All of these complications would rouse the admiration of Second Avenue, a fact which, of course, need not justify cavilling on Broadway. It seems as if a drama could have been constructed around an efficient head of the silk department without dragging in the shoplifter and the blackmailer by blood relationship, and without playing up their attendant emotional thrills, but Mr. Klein did not choose to do it. Consequently, pathos gathers rather thickly over the stage at intervals and helps to stick the moralities on in conspicuous patches. Now, morality is not objectionable, *per se*, but one can't resist a sheepish sensation when it is put into words for public display. If people simply acted righteously without any explanations, how much more satisfactory it would be. Perhaps the moral would elude the audience, but it is also possible that the theme would penetrate even insensible craniums. Actions are said to speak louder than words.

Everything goes Miss Stahl's way. Her methods are faithfully seconded by the entire company, and it is certainly a relief to find melodramatic scenes played in something like a probable manner. Maggie neither raved nor grieved when Joseph Holbrook was shot. She merely ordered a doctor, briefly and with a little quiver in her voice. The remarkable thing about it is that either Mr. Klein or Miss Stahl should have thought to do it that way, since real people have always done so and stage people have never done so. Miss Stahl's comedy, however, is more irresistible than her pathos. Her one fault is her excess of conversational tone, which sometimes does not carry her lines far into the auditorium.

Beverly Mitgrevs did the bad woman, who symbolized her penitence by washing dishes all through the last scene, and she did it well—even to the dish washing. She follows the traditional methods of the old thriller more closely than the others, but she makes one feel that Ada Darkin really was a disagreeable lot.

The Jewish comedian reaped his harvest of laughter, which was his only excuse for existence. Although Jake Rothschild did not assist the plot, Lee Kohlmar made him a very material aid to the amusement of the audience.

The prodigal Mr. Holbrook develops into a real character, although not an entirely admirable one. Probably Maggie managed to keep him sufficiently straight, even if he did propose to her while he was the worse for his potations. Whatever his future career, Frederick Truendell pictured him consistently and entertainingly throughout the drama.

Agnes Marc and Eleanor Lawson deserve particular mention for excellent character work, and Marie Hudson in a silent part was highly comical. Harry Benrimo did the obvious things with the heavy villain. Jeanette Horton spoke her lines with a department store twang that Ethel Hargen ought to have outgrown. Other smaller roles are well filled, showing an intelligent management at work. The whole production is permeated with a peculiar unity and individuality of style that is a refreshing contrast to some of the heterogeneous products that escape from the directors.

Irving Place—Macbeth.

Tragedy in five acts by William Shakespeare. Produced on Aug. 31, by John E. Kellard.

Macbeth John E. Kellard
Duncan Edwin Cushman
Malcolm P. J. Kelly

Isabella Dorothy Vernon
Banquo Charles James
Macduff Eric Blind
Lennox Arthur Goodhall
House George Manning
Pleasure Constance Vernon
Seyton Marye Johnston
Doctor L. J. Taylor
Soldier Louis Dean
Porter Charles Hope
Servant Lillian Kingsbury
Lady Macbeth Agnes Heron
Gentleman Kate Moreland
First Witch Mabel Aylward
Second Witch Ella Prentiss
Third Witch L. Towers
First Apparition Rita Fay
Second Apparition Janet Lawrence
Third Apparition Janet Lawrence

Macbeth, the final production in John Kellard's fortnight of classical revivals at the Irving Place Theatre, moved with some speed and spirit, but can not be compared with *Edipus*, the initial selection. Mr. Kellard's own performance was not nearly so satisfying as his work in *Hamlet*, for the martial force of the Scottish hero evaporated before crossing the footlights. A spent and weakened Macbeth was accosted by the midnight hags upon the blasted heath, and he never caught his breath until Macduff finally did for him. Consequently, one found it hard to believe in the supremacy of such a man. Always the quieter scenes showed Mr. Kellard in his better, if not his best, moments. The absurdity of his noisy remorse just after the murder of Duncan hardly needs comment, for most listeners could not escape the uneasy feeling that such a tumult must have awakened the soundest sleeper in the remotest nook of the castle.

Lillian Kingsbury comported herself with considerable dignity of carriage and restraint of declamation. Her scene with Macbeth just before the murder of Duncan was keyed correctly, and the sleep-walking scene above everything else in the performance. Her voice has plenty of depth and resonance, so it never needs to be forced louder than she spoke in that episode.

Though not adapted to warlike roles as to romantic parts like *Hamlet*, Eric Blind gave an intelligible interpretation of Macduff. Edwin Cushman, despite a rather juvenile carriage and celerity, spoke his lines gracefully. Agnes Heron's youth is obvious, but helps rather than hinders the attractiveness of her appearance.

Anything more hopeless than some of the others would be difficult to imagine. It is better to let them rest in oblivion. The costumes were conspicuously good in many cases, and doubtless contributed materially to the pleasure of the attentive and enthusiastic spectator.

(Continued on page 11.)

AT VARIOUS PLAYHOUSES.

PROSPECT.—The House Next Door is the current attraction of the Stock company.

ASTOR.—Seven Days was revived on Aug. 28, without any evident diminution of interest in the farce. The new cast reads: James Wilson, Willard Louis; Dallas Brown, James Manley; Tom Harbison, William S. Lyons; Officer Flannigan, T. J. McMahon; Tubby McGirk, William Eville; Hobbs, F. C. Butler; Bella Knowles, Mary Land; Anne Knowles, Irma La Pierre; Kit McNair, Winona Shannon; Aunt Selina, Marie Haynes.

METROPOLIS.—Three Weeks was the offering of the Cecil Spooner Stock company at the Metropolitan Theatre last week. The cast was: Queen of Sardalia, Cecil Spooner; Paul Verdayne, Rowden Hall; D'mitry, Howard Lang; King of Sardalia, Hal Clarendon; Sir Charles Verdayne, Richard Purdon; Captain Mark Grigby, L. J. Fuller; Verchoff, Harry Castle; Petrovitch, Harry Fischer; Head Waiter, James Flannigan; Second Waiter, William Dale; Lady Henrietta Verdayne, Gertrude Maitland; Anna, Retta Villers; Maid, Lorretta King. This week, *The Girl Rames* by Charles E. Blaney and J. Seale Dawley.

CASINO.—Pinafore resumed its run at the Casino on Monday afternoon. The cast includes De Wolf Hopper, Fay Templeton, George J. MacFarlane, Viola Gillette, R. E. Graham, Edith Decker, Arthur Aldridge, Eugene Cowles and Alice Brady.

LYRIC.—Monday afternoon also saw the revival of *Everywoman* at the Lyric. The cast remains essentially the same, including Laura Nelson Hall, H. Cooper Cliffe, Sarah Cowell Le Moine, Frederic de Belleville, John L. Shine, Henry Newman, Frank Lacey, Stella Hammerstein, Aurora Platt and Patricia Collinge.

MANHATTAN OPERA HOUSE.—On Saturday night the Manhattan Opera House opened its season with *The Deep Purple*. The cast includes: Emmett Corrigan, Ada Dwyer, W. J. Ferguson, Sydney Booth, Robert Cain, W. A. Norton, Isabel Waldron, Rosina Henley and Violet Heming. Next week, Robert Mantell.

WALLACE'S.—The season at Wallace's began Saturday evening with a two weeks' revival of *Pomander Walk*. On Sept. 18 it will be followed by *George Arliss in Disraeli*. In the cast of *Pomander Walk* are Reginald Dance, Edgar Kent, George Giddens, Lennox Pawle, T. Wigley Percival, Joseph Vaitin, Stanley Lathbury, George N. Price, Charles Weller, Leslie M. Hunt, Cynthia Brooke, Dorothy Parkes, Maud Milton, Marie Burke, Kate Phillips, Winifred Fraser, Harriet Davis and Margaret Phillips.

GRAND OPERA HOUSE.—Madame Sherry opened the season Saturday night at the Grand Opera House. In the cast are: Lina Abarbanell, Elizabeth Murray, Jack Gardner, Mac Phelps, John Reinhardt, Sherman Wade, Dallas Welford, and Annabelle Whitford.

WEST END.—The new season at the

West End began on Sept. 4, with Robert Mantell in his repertoire of classic plays. The outline for the week is: Monday matinee, *The Merchant of Venice*; Monday night, *Hamlet*; Tuesday night and Saturday afternoon, *Macbeth*; Wednesday matinee, *As You Like It*; Wednesday night, *Richard III*; Thursday night, *Othello*; Friday night, *King Lear*; Saturday night, *Richard III*.

REPUBLIC.—Tuesday evening, Sept. 19, has been selected by David Belasco for the New York premiere of William C. de Mille's play, *The Woman*, at the Republic Theatre, the event marking also the opening of the playhouse in its newly constructed plan of architecture necessitated by the widening of Forty-second Street.

ACADEMY OF MUSIC.—Tolstol's Resurrection was the bill at the Academy of Music last week. Priscilla Knowles as Maslova gave a strong and forceful performance. Kate Blanche and Helen Warde were well cast, and Florence Short as Misay was excellent. Theodore Friebeus gave a finely drawn performance of Nekhludoff and William H. Everts and John T. Dwyer deserve credit for their good acting. Others in the cast were: Harry Huguenot, Julian Noa, John R. Davis, Percy Martin, Crossman Sedley-Brown, Hazel Millor, Jack Bennett, Jack Cobb. This week *Monte Cristo* is the bill.

CRITICISM.—The *Girl of My Dreams* closes its New York run on Sept. 9. It will go on tour with John Hyams and Leila McIntyre.

LIBERTY.—The *Spring Maid* ends its long and successful engagement on Sept. 9. Other parts of the country will have a chance to see and hear Christie MacDonald and her company who have been so popular in New York.

DAILY'S.—For this week, the Kinemacolor Moving Pictures are to be seen at Daily's before When Sweet Sixteen claims the stage.

MAJESTIC.—The Kinemacolor Company have begun a four week's engagement at the Majestic. Coronation pictures and others are being shown.

LORIMER SUES BRADY.

Wright Lorimer, the actor, playwright and stage director has brought action in the United States Circuit Court against William A. Brady for \$148,400 for alleged breach of contract in the production of *The Shepherd King* in which Mr. Lorimer was featured for the past two years. The contract, he asserts, arranged for the production of the play for twenty-five weeks in each of the two years beginning Sept. 14, 1908. The complaint goes on to say that he was to receive \$50 a week as an actor and \$50 a week as stage manager, and that he was to have his name featured in all advertising matter.

Mr. Lorimer alleges that the terms of the contract were not kept, although the defendant made \$400,000 on the production; that out of the \$48,800 due him for the play, of which he was part author, and of the costumes and scenery, he had received only \$18,800; and that \$10,000 is due him for damage to scenery, and \$8,400 for services as stage director.

In addition Mr. Lorimer asks for \$50,000 damages because of the alleged unsuitable production of the play. The actor charges that on March 15 last, at the Weiting Opera House in Syracuse, N. Y., the stage manager refused to raise the curtain, telling the audience that Mr. Lorimer was ill. This statement the actor construes as an insinuation that he was under the influence of liquor. For this he demands an additional \$50,000 for damages to his professional reputation, making the total judgment asked \$148,400.

ACTORS' SOCIETY HELPS.

The various New York managers received a letter from the Actors' Society last week offering a unique suggestion. The letter, which explains itself, is as follows:

Dear Sir:—There are manuscript plays lying in your office that you are doubtful about. Some of them may be good, more of them are bad. In either event, to find their true value, you have to go to the preliminary expense of engaging a company and making a production, but not until the dress rehearsal have you any basis from which to figure whether you have a success or not.

We have an idea for the elimination of ninety per cent. of the risk you take on each play you produce.

If you could see a private dress rehearsal by competent actors, with make-up, lights and scenery, before you assumed any responsibility or obligation, don't you think the element of uncertainty, and the chance of expensive failures would be practically eliminated?

This is our plan: For any manuscript play you may select, we will furnish you a competent cast, who will rehearse under the direction of your own stage director, or ours, or the author, and give you a dress rehearsal without any expense or obligation to you, you to furnish only the theatre and such scenery as you deem suitable.

This performance could be given any afternoon or Sunday evening, only you and your own invited guests being present.

In this way many good plays may be discovered, which would otherwise be returned, and many excellent actors and actresses be given opportunity to demonstrate their ability before reliable managers, the Actors' Society becoming practically a clearing house for producers, authors and actors.

We are striving toward a mutual advantage. Will you let us know your opinion of our plan, and any further suggestion you may have to offer?

Yours very truly,

FRED NIBLO, President.
GEORGIA EARLE, Secretary.



INDORSED BY THE HIGHEST AUTHORITY

MARGARET HUBBARD AYER
Editor of the Woman's Page of the New York Sunday World
Indorses and Recommends

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of removing
Large Expression Lines, Frowns, Hollows,
Lines Around the Mouth, Fess and Ear

which are permanently removed by directing a special tissue building preparation into the subcutaneous tissues under the lines and hollows. This preparation contains no paraffin wax or hardening substance, and is quickly absorbed, creating new tissue and strengthening the surrounding parts. This work shows no signs of process and can be done in a short time, the results guaranteed to be permanent.

DOUBLE CHINS

are removed by a special electrical process which reduces and hardens the fatty tissues, while at the same time it contracts the muscles and makes the flesh firm.

SAGGING MUSCLES of the FACE and NECK

which can be cured by contracting the muscular tissues of the face by electricity and tissue building materials. The necessary skin foods, having a peculiar affinity and attraction for the pole held in the hand, are drawn toward it into the tissues, penetrating each microscopic cell, building up all sunken parts wherever applied, whether under the eyes, cheeks, neck or chin.

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ENGAGEMENTS.

Mrs. Richard Golden and George Neville, with a company of six players, opened their season under the management of Jack Levy, in *Old Jed Prouty* at the Empire Theatre, Pittsfield, Mass., for the week of Aug. 28. This is also the opening of the season of the Empire Theatre.

Ethel Barrymore has begun rehearsals for *The Witness for the Defense*, A. E. W. Mason's play, which had a successful run in London last season. In the cast are A. E. Anson, from the New Theatre; Leslie Faber, son-in-law of Henry Arthur Jones; W. B. Abington, Lumsden Haro, and Ernest Stallard.

Jane Corcoran has joined the Playhouse company to support Grace George in *Just to Get Married*, by Cicely Hamilton; *The Earth*, by James Fagan, and *Much Ado About Nothing*.

Robert Edison in *The Cave Man* will be supported by Grace Hamilton, Eleanor Stuart, Robert Mackay, and Beatrice Noyes.

Andreas Dippel has engaged Minnie Saltzman-Stevens for the Chicago Grand Opera company.

A TONIC

Horsford's Acid Phosphate

Half a teaspoon in half a glass of water, refreshes and invigorates the entire system. A wholesome tonic.

AT THE THEATRES.

(Continued from page 10.)

Empire—A Single Man.

Comedy in four acts by Hubert Henry Davies. Produced on Sept. 4, by Charles Frohman.

Robin Worthington John Drew
Henry Worthington Ivan Simpson
Dickie Cottrell Thomas Kelly
Lady Cottrell Clara Bracy
Maggie Cottrell Carroll McComas
Miss Heseltine Mary Boland
Isabella Worthington Louise Drew
Louise Parker Thais Lawton
Bertha Sims Helen Bolte
Gladys Louise Seymour
Mrs. Higson Cecilia Radcliffe
The Nurse Frances Constance

Drawing-room comedy is, perhaps, taking a year off. For A Single Man has little to recommend it as a vehicle for John Drew aside from the fact that it was written by Herbert Henry Davies. An experienced hand may be detected in the tasteful manipulation of lines and scenes, but the manipulation itself rarely escapes the eye. For example, in Maggie Cottrell's final disposal of the unsuitable suitor, the author invokes coincidence and chance as arbitrarily as if he were an ex-President.

Of course, Maggie had no business to engage her lively young self to the middle-aged author, Robin Worthington, but otherwise there would have been no story. Robin needed such a jolt to make him discover that he loved his stenographer, Miss Heseltine, and if he had ever become engaged to the indefatigable Louise Parker, the stenographer would never have got a chance. Louise had been invited on a visit by Robin's solicitous sister-in-law, Isabella, for the express purpose of decoying the bachelor, and she stuck to her guns with heroic persistence, although Robin's engagement to Maggie was announced simultaneously with her arrival. All Louise managed to accomplish by telling how she found Robin embracing Miss Heseltine, was to get herself laughed at, and to make it so much easier for the stenographer.

In spite of the rather obvious trend of the plot, the audience found enough in the special working of episodes to give them an excuse to call both Mr. Drew and Mr. Davies before the curtain for the customary thanks. Many of the lines merit enjoyment, for they are as lightly humorous as The Mousetrap, although they are not so numerous in the newer play.

John Drew has a following that would carry him through any sort of an opening night, and, beyond question, his ease, his confidence and the rest of the qualities that comprise the well-known star, entitle him to the distinction. During the performance of A Single Man, however, Mr. Drew did not enhance his reputation. He was agreeable, jovial and self-possessed, but nothing further. His poses for the curtains were about as unconvincing as anything could be.

Of the other two men in the cast, Thomas Kelly gave the more individual impersonation, apparently because he was more in sympathy with his role. Mr. Simpson was distinguished only by the decorum customary in John Drew companies.

What intelligent study and diligent effort could be shown in the work of the women of the cast. Although she is not a great actress, Mary Boland has her personal attractiveness to tide her through. A prettier picture than the stenographer in her party gown outlined against the brown curtains behind her, no one would care to seek. Handicapped by a farcical role, Thais Lawton made it seem almost real, an achievement demanding real power. Louise Drew's peculiar mode of delivery makes her sound as if she were speaking a piece. Clara Bracy and Carroll McComas played competently. As the fat girl who wasn't quite sure of what she ought to do, and so laughed, Helen Bolte gave the most real characterization of the whole play.

Although the whole performance escapes great significance it will at least provide harmless diversion for all who see it.

Hudson—Snobs.

Satirical farce in three acts, by George Bronson Howard. Produced on Sept. 4 by Henry B. Harris.

"Buck" Reade Regan Hughston
Henry Disney Frank McIntyre
Nondas Parkyn Willette Kershaw
Phyllis Maynard Orlando Daly
Mrs. Pendleton Beauregard Katherine Stewart
Laura Langle Eva Macdonald
Club-Bay Olaf Vide
Bradley Fairfax John Cumberland
Milly Helen Bond
Usher at Theatre William Calvert
Sergeant McNutt Walter Craven

A friendly audience witnessed and welcomed the advent on Broadway of Frank McIntyre as a star at the Hudson Monday night. His vehicle was not the safest thing in the world—a little weak in the axles. Yet Mr. McIntyre, though a very heavy man, buoyed it up a good deal all by himself.

Henry Disney ran a milk circuit. The locality wasn't mentioned, which may be as well for the locality. Call it Hackensack. Disney had a fast friend in the world with a son and mind nurtured on Miss Laura Jean Libbey. "Buck" Reade was his name, and his soft heart went out to Laura Langle, whose blood was blue and whom he had Baedeker through some shop in Montclair, where he shoveled coal. There was another girl, Nondas Parkyn, so named by her deceased father from one of his innumerable varieties—he had made a fortune in pickles. She was jokey and said so, and "Hank" got stuck on her. When a

lawyer came to his room, which contained a picture of President Taft in a horse-collar frame, and told him that by whole-sale drowning accidents in his English family, which he didn't know he belonged to, he was now the foremost peer of England outside the royal family, Disney thought his milkman training didn't fit him for the role of "dook," and so had them all swear secrecy about his family until he had acquired the grand manner. He got some flashy clothes, left his customers milkless, and butted into the sports country club, where society, "spelled with a double S and hissed like a snake" (a pearl from the funny lady's lips), was being snobbish. One of them—there were two, Laura and her aunt—jumped at the conclusion that the newly discovered duke was the mechanic who had been so nice to her in Montclair. From that moment she loved him violently, with a madness which she enjoyed, although she was engaged to the lawyer. Her aunt told her she had no chance with the duke, for though, as she modestly admitted, they were at their zenith in America, they wouldn't count in England. They talked just the way society people do—not. Disney blew in and made things rather messy. They all kept calling him "that odious person." There were big doings in Hackensack society that night. Everybody went to a performance of Man and Superman. They had love scenes in a theatre passage behind the boxes. The erstwhile mechanic kept a rendezvous there with Laura, and while she was wondering if she liked him any more now he had told her he wasn't the chap that could make her the first woman of England outside the royal family, her fiancé caught them holding hands and there was a fight. Society—fourteen people this time—got tired of G. B. and flocked out to see the fun. The lawyer got hurt. Then a cop tried to arrest them and got put out by Disney. The epigram-maker saw it and got such a thrill he decided to marry him. He had to tell who he was so they wouldn't pull him in.

The characters all "kidded" the boy with the dime-novel temperament, but most of them were in the same boat—not true to life. As a play it doesn't count. The ridiculous story furnishes some situations which you don't laugh your hair off over, and as to satire, it is hard to see. The society didn't have any bottom to it and wasn't one thing or another. The dialogue was amusing in places. Frank McIntyre was consistently unctious and diverting and a very good actor withal. Regan Hughston's part was so poor that it would be unjust to rate him by it, but his method is so much toward overemphasis that the characterization is consistently unnatural. Willette Kershaw, though charming, missed the impersonation of a sparkling girl entirely, and also some good laughs, by her languorous enunciation and lack of crispness. Orlando Daly, Katharine Stewart, Eva Macdonald, and John Cumberland contributed valuable support.

Herald Square—Miss Jack.

Musical comedy in three acts, by Mark E. Swan and William Frederic Peters. Produced on Sept. 4 by Ben Sangor.

Jack Hayward Bothwell Browne
Evelyn Stanley Olive Ulrich
Nellie Trevor Susanne Rosemarie
Otto Von Hertz James B. Carson
Miss Bees Jonathan Keefe
Eudora Marshall Ernest P. Young
Bob Marshall Rose Beaudett
Marcelle Brook Hazel Cox
Oliver Brook Carl Stall
Chuckie Berton Carl Stall

Miss Jack is pleasing and sprightly in spite of its commonplace music and trivial story. It affords Bothwell Browne, known in vaudeville as a female impersonator, a chance to make his appearance as a star, and he has cleverly used the opportunity thus offered. There are really but two acts in the play, the third one being devoted to Mr. Browne's vaudeville specialty, a series of Egyptian dances a la Gertrude Hoffman, forming a very striking although somewhat incongruous finish for the piece.

The story of the play concerns the adventures of a young man in a girls' seminary. It is a mildly amusing and quite harmless. The fourteen musical numbers introduced all have some merit, especially the "Visions of Love," "Slumbertown," "The Skylark," and "Deacon Pettigrew." A particularly effective number was "The Fencing Girl," by Bothwell Browne and chorus. The costuming of this number was very pleasing. Olive Ulrich, with a rather light, shrill voice, made good use of it in the lyrics she rendered. James B. Carson as Otto Von Hertz was extremely amusing, especially in his singing of "The English Language." Hazel Cox as Olive Brook also made a hit with "Good-bye, Little Girl." The chorus and orchestra thoroughly understood each other and every ensemble number and drill went with a dash that earned repeated recalls.

TROUBLE FOR THE ROBINSON CIRCUS.

Mrs. Bessie Robinson, widow of Dan Robinson of Cincinnati, prevented her partners from selling the entire outfit only by seizing the box receipts and by obtaining the support of forty of the employees. H. E. Allith, of Chicago, George Little who formerly managed Jack Johnson's pugilistic tours, and "Bunk" Allen, the three partners who do not think the returns from the circus justify their investment, had cancelled all date for the circus with the intention of selling it. Mrs. Robinson obtained an injunction.

VAUDEVILLE MANAGERS ALTER CONTRACTS.

The Vaudeville Managers' Protective Association has adopted a new form of contract, which has already been put in use by the United Booking Agencies. By this means the "cancellation clauses," which have so long been the subject of discussion between the vaudeville actors and their managers, have been wholly eliminated. The first clause over which there was trouble was struck out of the contracts some time ago. This provided that the manager could cancel any act after one performance. The second, which has just been done away with, is that which has been in nearly every theatrical contract of any kind—namely, either the contract could be terminated by the actor or by giving a two weeks' notice to that effect. The actor has insisted that this is a useless clause in a vaudeville contract because such a contract is only for a week, and that after a manager has agreed to play an actor, he should pay him, whether he plays him or not. The managers who are members of the Vaudeville Managers' Protective Association have now agreed to a form of contract by which the actor is assured of his salary of the week for which he is engaged.

OPENINGS ANNOUNCED.

Alla Nazimova will appear in The Other Mary on Oct. 2, in Chicago, at the Power's Theatre.

Starting on Sept. 11, in Jacksonville, Fla., Apple James will tour towards the West in Judy O'Hara. In the cast are Melbourne McDowell, James Young, Andrew Robson, and Eugene West.

Frances Starr will open during October in Cincinnati, in a new play by Edward J. Locke. It is called The Case of Becky.

A RIVAL OF HAIR-BREADTH HARRY.

Lawrence D'Orsay escaped from his native shore after the distinction of being mobbed twice, once by strikers at the Paddington Station, London, and once by suffragettes outside the House of Lords. The malcontent mistook Mr. D'Orsay for a peer who is inimical to their interests. Thanks to the services of compassionate Irish Dushire, the actor was rescued from hostile hands.

IN NEW QUARTERS.

The fire in the building occupied by the Kilgeel Brothers on Broadway destroyed the sandstorm which was being built for The Garden of Allah. Much other valuable material was destroyed. Kilgeel Brothers are now at 133 West 38th Street.

CUES.

Klaw and Erlanger have signed contracts for the production of Ben Hur in London at the Drury Lane Theatre, beginning April 6 next. The play was produced at the same play-house in 1901, playing to the largest business in the history of that theatre. After the London engagement, the play will make its first tour of the provinces.

Ben Hur will also be seen in Australia under the management of J. C. Williamson. This, together with the big revival of the play during the coming season in New York by Klaw and Erlanger, will give it the distinction of being produced simultaneously on three continents. Lydia Lopokouva, of the Russian ballet, who has been absent from the cast at the Winter Garden for two weeks, returned to the performance Monday night.

Charles Wilson having closed with Homer B. Mason and Marguerite Keeler in their vaudeville act, in and out, has returned to New York.

Helen Pullman spent the week of Aug. 28, at Poll's Theatre, Wilkes Barre, Pa., in her condensed version of Little Lord Fauntleroy.

Anthony E. Willis, author of The Struggle, was taken sick after the premiere of the play at Allentown, Pa., on Aug. 12, and has been removed to the Pocono Mountains. Further operations of the Willis Amusement Company have been postponed.

Charles Frohman, who has been confined to his room by an attack of articular rheumatism, went out Friday evening for the first time in eleven weeks. He attended the dress rehearsal at the Empire Theatre of John Drew's play, A Single Man. Mr. Frohman's condition necessitates the use of a pair of crutches whenever he tries to walk. It is the longest time he has been absent from his home-theatre since he opened it in 1892.

Louis Hallett will return this week from the West where he has been combining a vacation and business trip to Chicago, Minneapolis and the Dakotas.

The engagement has been announced of Clarence Handyside, the actor, to Mrs. Blanche Moore Sharp of Chicago.

Adelaide Herman appears in Chicago this week for the first time in six years. Alfred Jackson, poster artist, is returning to vaudeville after an absence of two years.

H. Walter Van Dyke opened his second season on Aug. 14 with Thorns and Orange Blossoms at the Juneau Theatre, Milwaukee.

Enrico Caruso, the tenor, has been an interested spectator at the trial of the Camorristi in Viterbo, Italy, during the past week.

Lee Austin, writer of The Ingrate, will spend a few weeks in northern Nevada collecting local color to permeate his western play, Beyond the Pale.

BROOKLYN AMUSEMENTS.

Four Stock Companies Open—Phyllis Gilmore Made Friends at Once.

Brooklyn's new season opened last week with the opening of the Orpheum, Corde Payton's and the Crescent stock company.

The play selected at the Payton's Lee Avenue Theatre, was The Fatal Card. Corde Payton appeared in the piece interpreting the character of Harvey Burge in the usual Payton style. Among the new faces seen in the company was that of the new leading woman, Phyllis Gilmore, who made good from the start. Miss Gilmore brought out the many fine points in clever style and gave evidence of fine dramatic ability. Judging from the reception she received, she will surely become a popular favorite at this house. Claude Payton, who is the new leading man, also scored, as did Harry McKee, who will also be the stage director. Others in the cast were Grace Fox, Ethel Milton, Charlotte Wade Daniels, Joseph Gilard, Charles Great and Everett Murray. All had good parts and acquitted themselves creditably.

The programme last week at the New Brighton was of interest from start to finish, and was made notable by the appearance of Frank Tinney, Lydia Barry, Ray Cox and Willard Simms. Tinney had the house in roars of laughter with his fun making. Lydia Barry had some new songs, which she rendered in a very creditable manner. Ray Cox gave a bit entitled Miss High Brow in an Automobile, which was a clever bit of acting. Willard Simms also scored in Flinders' Furnished Flat. The Altus Brothers gave a neat and skillful exhibition with their Indian clubs. W. B. Fenton and company presented a quaint little pastoral comedy entitled Musical Hodge. Others on the bill were the company, Baby Raymond and company and a new photo play.

An exceptionally fine bill was presented last week at the Brighton Beach Music Hall. For the closing programme of the season, John O. Blane and Miss Nellie Cohen, offered for the first time here, their comedy sketch entitled The Path of Primrose, which abounds in clever sayings, which afforded both stars an abundance of opportunity in the comedy line. The Hold Up was one of the biggest acts seen in vaudeville also scored. The rest of the bill included the Man-aria, Steloch, Tracy, Cook and Lorenz, Alf Grant and Ethel Hong, Leah Covington and Rose Wilber, Lily Dean Hart and Wilfred Herick and the Dare Brothers.

The Orpheum opened with an exceedingly fine bill headed by Amelia Bingham and Sam Chip and Mary Marble.

The attractions at the various burlesque houses last week were: Star, The Tar Girls, Gaiety, The Star and Garter Show, Casino, The Girls from Missouri, and the Empire, The Americans.

Dante's Inferno, a new motion picture entertainment drew large crowds to the Sam S. Shubert Theatre last week.

May Yoda appeared at the Olympic Theatre last week, and drew large crowds at every performance.

The Montauk Theatre opened Monday with The Country Boy.

Elsie Janis in the Slim Princess is the opening attraction at the Broadway Theatre this week.

CHARLES J. RUPPEL.

CURRENT AMUSEMENTS.

Week ending Sept. 9.

ACADEMY OF MUSIC—Stock co. in Monte Cristo—12 times.
ASTOR—Seven Days—410 times, plus 24 week 9 to 17 times.
BROADWAY—Low Fields in The Hen Pocks—37 times, plus 29 to 34 times.
BRONX—Vaudeville.
CASINO—Pinafore—49 times, plus 9 times.
COLUMBIA—World of Pleasure Burlesque.
CRITERION—John Hyams and Lella McIntyre in The Girl of My Dreams—34th week—23 to 41 times.
EMPIRE—John Drew in A Single Man—1st week—1 to 8 times.
FAMILY—Stock co. in The Fatal Wedding.
FOLIES BERGERE—Revue—17th week.
GAIETY—Revue Me—161 times, plus 25 to 23 times.
GEORGE M. COHAN'S—Get Rich-Quick Wallingford—173 times, plus 30th week—231 to 239 times.
GRAND OPERA HOUSE—Madame Sherry—237 times, plus 10 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HARRIS—Revue Stahl in Maggie Pepper—24 week—5 to 13 times.
HERALD SQUARE—Bothwell Browne in Miss Jack—1st week—1 to 9 times.
HIPPODROME—Around the World—1st week.
HUBSON—Frank McIntyre in Snobs—1st week—1 to 10 times.
HURD and SEAMON'S—Queen of the Jards de Paris Burlesque.
IRVING PLACE—Closed Sept. 2.
JARDIN DE PARIS—Closed Sept. 2.
KEITH and PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Donald Brian in The Strain—2d week—8 to 15 times.
LIBERTY—Christie MacDonald in The Spring Maid—194 times, plus 25 to 33 times.
LYCEUM—Commencing Sept. 5—The Neighbor's Wife—6 times.
LYRIC—Everywoman—147 times, plus 9 times.
MANHATTAN OPERA HOUSE—The Deep Purple—153 times, plus 2 to 10 times.
MAXINE ELLIOTT'S—Henrietta Crossman in The Real Thing—5th week—29 to 37 times.
METROPOLIS—Cecil Sponner Stock in The Girl Raffles—30 times, plus 10 times.
MINER'S BOWERY—Girls from Missouri Burlesque.
MINER'S BRONX—Cherry Blossoms Burlesque.
MINER'S EIGHTH AVENUE—Ducklings Burlesque.
MURRAY HILL—Welch's Burlesque.
NEW AMSTERDAM—The Pink Lady—30th week—202 to 210 times.
OLYMPIC—Star and Garter Show.
PLAYHOUSE—Douglas Fairbanks in A Gentleman of Leisure—3d week—15 to 21 times.
PROSPECT—Stock co. in The House Next Door—128 times, plus 11 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—131 times, plus 25 to 33 times.
VICTORIA—Vaudeville—matinee.
WALLACK'S—Pomander Walk—146 times, plus 2 to 10 times.
WEST END—Robert Mantel in Merchant of Venice—2 times; Hamlet—1 time; Macbeth—2 times; As You Like It—1 time; Richard III—1 time; King Lear—1 time; Richard III—1 time.
WINTER GARDEN—Gertrude Hoffman and the Russian Ballet.

LIVELINESS IN CHICAGO

The New Season Starts Auspiciously—Cool Weather Contribution—The Chicago Opera House to Disappear—The Deep Purple—Colburn's Chat of Plays and Players.

(Special to The Mirror.)

CHICAGO, Sept. 4.—The new season is now started with most of the Loop theatres open. Cool weather last week left a strong impression of fall, and pleasure seekers began to go indoors in crowds. The outlying theatres are all open. Chicago has two stock co. this season, at the Marlowe and at the College. This is one less than last season, the Imperial having been changed to a theatre of traveling attractions.

The Chicago Opera House is to disappear in a few years, according to an item of real estate news. The Marshall Field Estate has bought the property, and the adjoining ruin of the former Lyric Theatre. Work on a skyscraper office building in place of the ruin will begin at once, and the structure will be extended to the Clark Street corner when the Chicago Opera House lease and others expire. The present Chicago Opera House block and theatre will be torn down.

What was virtually a reproduction of The Deep Purple took place at McVicker's last week beginning the season there. Crowds came, and most of the actors in the new co. were heartily praised in the reviews, so the revival of this underworld play may be recorded as a complete success. The audience the first Monday night, after the opening on the Saturday previous, was one of the largest Monday night crowds in the recent history of the theatre and the largest since The Round Up was catching the fancy of the multitude. Outgoing and 5 and 10 cent theatres supposed to be keeping up chairs deserted downtown, were not in effect Monday night for balcony and gallery were filled.

The booking of several weeks which the play has at McVicker's will probably not be long enough. Two Chicago favorites of previous seasons here a number of years ago, Anne Sutherland and Emmett Corrigan, have helped to all McVicker's. Mr. Corrigan's Laylock is an excellently accomplished as ever. Its strength and illusion of reality compel attention all the time. Miss Sutherland has probably pleasantly surprised her most enthusiastic friends, for her Kate Fallon is on a level with Ada Dwyer's—a different Kate, but fully as interesting, and just as good an example of acting. It was a happy choice that resulted in Edwin Arden's playing Laylock. He came forth anew, as it were, and showed new possibilities of the part which made it seem better than ever. The most difficult task fell to Robert Cain as the successor of Jameson. Mr. Cain is a splendid actor, and it is a surprise to say that he approached that artist in numerous instances. In others there was more dash than poise. Frank Currier ably made Pop Clark as interesting as in the original production, though his character was not so remarkable for wealth of detail. Madeline Louise, Boris Storch was attractive, sincere and pretty, and Richard Garrick's police inspector was played with just the right idea and manner. Edward Gillespie as Connolly, Margie Holloway Fisher as Mrs. Lake, Helen Fulton as Ruth, Virginia Phillips as Christine were other members of the good co. Some of the minor parts were played by John Williams, Andrew Kelly, George Lane, and Henry Davidson.

Dollars and Dimes, the new musical comedy which was to have been produced at the Whitney early this month, has been indefinitely postponed on account of the continued run of Dear Old Billy.

Ludwig Thuillie's opera, Lobentans, will be sung for the first time in America by the Chicago Grand Opera co. at the Auditorium the coming season; also Boris Godunoff, by Moussemey. Both will have the embellishment of an imported Russian ballet.

Mrs. Charles R. Pope will play Ursula Pittman in A Grain of Dust, with Hackett at the Blackstone.

Especially favored with applause at the Majestic last week, Gabriel, Minnie Segman and William Bramwell, the Piriscola, Bud Flower, of Mutt and Jeff pictures; Adele Oswald, and Hawthorne and Burt.

Walter Hill, once "Clipper" correspondent here and recently a vaudeville circuit representative, has been appointed editor of The Play. The White Kate, the play by E. Merrell, will succeed Mr. Hill as the representative of the Hodekine's Circuit.

Louisian Lou, which comes to the La Salle this week after a trial in Milwaukee, was praised there. It was remarked that the production rivaled Eiefield's Follies in richness. Partners, from R. P. Roe's novel, "He Fell to Love With His Wife," may be produced at the Cort this season. May Buckley and Frederick Burton have been mentioned as members of the co.

Rehearsals of chorus singers for the new grand opera season, which will begin Nov. 22, have been started. The chorus will be trained for Samson and Delilah, the opening production, Carmen, Faust, Tales of Hoffman, Jangle of Notre Dame, Trovatore, Aida, Rigoletto, Lohengrin, Tristan and Isolde, Natoma, Quo Vadis, Secret of Susanne, and Jewels of the Madonna.

The tour of The Trail of the Longnose Pine began in St. Louis this week. B. Lavigne, of this city, was engaged as representative. Treasurer Joseph Bransky, of McVicker's, is entertaining a very young visitor at his home, a baby girl who arrived a few weeks ago.

The American Music Hall remains dark. It was to have opened "some time in August." Nothing definite can be learned of its future.

Al Phillips, leading man at the Marlowe, is playing an Indian this week, the Edison part in Where the Trail Divides. Lella Shaw is playing the white girl, who forsakes him and travels the trail with a man of her own race.

Mrs. Charles E. Kohl, widow of the late theatre owner and sister of Julia Arthur, entertained all the members of Get-Rich-Quick Wallingford co., including the mechanical staff, at a dinner in the La Salle Hotel roof-garden to commemorate the long run and closing performance last Saturday night.

The stock co. at the Warrington, Oak Park, for this season has been completed. Grace Hayward, Charles W. Dingle, Lew J. Welch, Walter Wallace, David Marlowe, Rose Watson, Dolle Davis, Colette Powers, Walter Poulter, Frank Livingston, William Webb, and Robert Jones. The first play will be The Marriage of William Ashe.

The bills this week: Grand Opera House, Wil-

liam Hodge in Man from Home; Chicago Opera House, Dustin and William Farnum in Little Rebel; Olympic, Thomas Wise and John Barrymore in Uncle Sam; Cort, Everyday Man, with Thomas Ross; Garrick, Holbrook Blinn in The Rose; Whitney, William Hawtree in Dear Old Billy; Colonial, Eiefield's Follies; McVicker's, Deep Purple; Angelus, Wang; La Salle, Louisian Lou; Haymarket, Busy 1237; Marlowe, Where the Trail Divides; College, Yankee Prince; Imperial, Don't Lie to Your Wife; National, 3rd Degree; Crown, Salvation Nell; Alhambra, Daniel Boone; Bijou, Little Girl He Forgot.

Dante Inferno, motion picture made according to scenes described in the famous poem, attracted unusual attention at The Princess last week. It is a great achievement in the motion picture manufacture with a rather startling display of nearly naked men writhing in the various pits of Hell. Dante and Virgil are seen making the trip through the realm of the Prince of Evil. Interest is intense throughout all of the five reels, and it is easily among the greatest "feature films" yet produced.

Hamilton Coleman has been engaged as general stage director by Manager Morton Dinger, and simultaneously has organized and incorporated The Theatrical Producing Co.

From Manager Frank Peers's Publicity Bureau at the Whitney, the estimate is received that Dear Old Billy, as played by William Hawtree and co., is better than The Private Secretary, Charley's Aunt, Arabian Nights, and Jane.

OTIS COLBURN.

IN BOSTON THEATRES.

Labor Day Week Sees a General Resumption of Business.

BOSTON, Sept. 4.—Labor Day sees all the houses in Boston open for the regular season—that is, all but the Back Bay Opera House, which never begins its year till November. The new National and the even newer Plymouth are not quite ready for their openings, but they will come soon.

The Heidis is the last to fall into line, and has as its initial attraction Heien Ware in The Price, by George Broadhurst.

The Globe resumes its combination bookings after a big summer with pictures and vaudeville and will have The Trouble Makers.

The Casino Square opens with The Rose of the Rancho, which was an especially happy choice on the part of John Craig for his stock co. It brought in the full force of the organization, which has not been changed materially since the close in the late summer, and it is well adapted for the great string of works which Mr. Craig always gives. The settings for the Belasco plays were especially good and well compared with the originals, and Mary Young made a worthy successor to Frances Starr as the heroine.

Raymond Hitchcock gives the first performance of The Red Widow at the Colonial to begin the new season at that house. Authors and co. came over to Boston for the first rehearsals in this city.

The Park is also open with Zeida Sears in the capacity of star in The Nest Egg. Miss Sears has not played in Boston since The Blue Mouse. Lindsay Morrison's Stock co. had planned to begin its last fortnight here with a presentation of a dramatization of Barriers Burned Away, but the success of Three Weeks has been so great that it will be continued for another week.

It is easy to predict what big business will be done by The Round Up at the Boston, for the experiences of last season were notable. The stage is especially well suited for the Indian battle and cowboy sports scenes.

A Prisoner for Life is the melodrama for Labor Day and the week that follows at the Grand Opera House.

Excuse Me is testing the capacity of the Tremont as each performance, and will start the third week with every indication of a long stay. The same condition of affairs prevails at the Shubert, and it will be a long time before any successor will be necessary for Over Night.

Keith's has a splendid evening with The Family, Mrs. Gene Hughes and co., Walter and Georgia Lawrence, Frey Twins, Leo Carrillo, Ruby Raymond, Marie Fenton and La Toy Brothers.

The Hastings Big Show is at the Gaiety. At the Howard Athenaeum the Follies of the D. C. gives the first performance of The House of the Brown, Harris and Brown, Mint and Weyla, Lew Dalmore, Brown and Poland, Ross and Shaw, and John Philbrick.

The Honeymoon Girls are at Waldron's Casino, to be followed by Girls from Happyland and Queen of Bohemia.

At the Bowdoin Square, Matt Ott's players are seen in A Farical Fit, Notice and Niles, Albano Brothers, the Musical Thatchers, and the Kindlings.

At Austin and Stone's the comedy co. gives The German Detective, while the other bill has Vice and Viola, Wesley Norris, Vivian Sisters, Eva Walker, Tom and Gerlie Mayo, Mr. and Mrs. King, Janbo, Hampton's Animal Circus, Josephine Lambert and Professor Lafayette.

Mayor Fitzgerald has a new span. For days it was announced that two couples would be married in a taxi on the stage of the Boston 20, after the performance of The Girl in the Taxi, and the double schedule went through just as planned, with Lester P. Read and Mabel Pinkham and Holt Osterman and Mabel Davidson as the happy couples. A day or so after it was all over Mayor Fitzgerald came out with a strong statement against such advertising schemes and threatens the revocation of licenses if any more ceremonies are performed. He must think that press agents take encores like a prima donna.

The Harvard aviation week at Squantum has been the victim of terrible weather, and day after day the flights have to be postponed on account of rain. As a result the southerners have been compelled to stay on the ground and the aviators have had a chance to go to the theatre. Quite a party went to see Excuse Me.

George Nolan has been here in the interests of Glenn Curtiss, dropping from dramatics to aviation, and he was very busy when the Contest Committee called off the race to Boston last week. It looked too risky for Grahame-White and the monoplane riders. The biplane boys were all ready to go, and they made such strenuous protest that a Blue Hill race for biplanes was put in as an extra feature.

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Before I Reduced. Compare the
Difference.

Here I am, After Reducing 37 Lbs
in Five Weeks. With My Harm-
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After buying everything advertised, only to be disappointed and fooled, I began to study how to reduce my fat myself. I realized that I had to find out the cause of my fat before I could hope to reduce it. I FOUND THE CAUSE! The rest was easy. All I had to do was to remove the cause, and I swear under oath that by my simple method, without drugs, medicines, harmful exercises, or starvation diet, I reduced my weight thirty-seven pounds in five weeks.

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My book is yours for the asking and will be sent free prepaid. I have found that the only way to know happiness is to give it. If you want my free 30-day \$10.00 trial treatment, send your name and address plainly written.

Your friend,

MARJORIE HAMILTON, Suite 949, Central Bank Bldg., Denver, Colo.

Lucille La Verne has been down to North Fairmouth as the guest of Mrs. William P. Wiggin, of Cambridge, and another entertainment of the season was that of Mr. and Mrs. Louis Masseu by Harry Delano, of Commonwealth Avenue, at Green Hill, Cohasset.

The latest rumor from South America has it that Constantino will come back to the Back Bay Opera House again. He is still singing in Buenos Aires.

Virginia Tanager, the Hadcliffe girl who danced in the historical pageant at Thetford, Vt., is at Newport, R. I., for the Greek festival, Pyramion and Galatea, on the lawn of George Gordon King.

Sandy Chapman was going to run for the State Senate in Cambridge this fall, but his engagement with Ward and Vokes will take it out of the question and he has withdrawn his name.

A suit against Lotta Crabtree for \$15,000 has been brought by James A. Watson, formerly president of the Brewster Hotel and Savoy Theatre corporations, which are owned by Miss Crabtree. He resigned as president of both corporations at the request of her counsel and now he seeks to recover for looking out for the property.

JAY BENTON.

PHILADELPHIA.

The Local Theatrical Season to Begin Very Late—Current Attractions—Stock Work.

PHILADELPHIA, Sept. 2.—The local theatrical season will begin very late this year. Of the downtown theatres several have announced that they will not open their season until October. The Lyric opened last Saturday night, with Bothwell Browne in Miss Jack, and the Grand Opera House opens to-night with The Soul Kiss. On Labor Day the Portent Theatre will begin its season with Alma, Where Do You Live? and the Walnut on the same day with Edgar Selwyn's new play, The Arab. The attraction at the Lyric next week is the Viennese success, The Kiss Waltz.

That it was a rainy night, and the cast and chorus were not up to the mark is the only excuse for the amateurish production of Miss Jack, which is at the Lyric. Mark E. Swan wrote the book and lyrics and William Frederic Peters the score. The latter is known as the composer of the clever music in The Mayor of Tohio. The piece was written to exhibit Bothwell Browne as a female impersonator, and he is clever.

A Gentleman from Mischief was cleverly produced this week by the Orpheum Players at the Chestnut. In the title-role Wilmer Walter

was well cast, taking the part made famous by Thomas A. Wise. William Pinkham gave a breezy presentation of the newspaper correspondent, the character formerly assumed by Douglas Fairbanks. The supporting cast was very good. Next week the Orpheum Players will present The Virginian. This will attract considerable attention here, as the book was written by a Philadelphia novelist, Owen Wister, and the hero was drawn from a man who is now a member of the local police force.

A neatly arranged musical comedy, At the Country Club, by Jesse Lasky, under the direction of William Alexander, was the hit of the bill at the William Penn.

Several popular musical favorites were heard by Keith's patrons this week. Ethel Green returned with a bunch of new songs. Bert Leslie, who made a hit here last week in Our Miss Gibbs, has an act full of expressive and original slang. He is supported in a little sketch by a co. of three, Adelaide Matthews, E. J. Brady, and Samuel B. Wilson. Chevalier Deferia, a crack rifle shot, did some breath taking feats, and the rest of the bill arranged by Manager Harry T. Jordan was also very good.

Woodside Park and Willow Grove are in their last week, and will close Sept. 10. It is announced that James Wall will be the resident manager of the new Blaney Spooner Stock co. at the American Theatre, which will open Sept. 18. Frederick B. Wagner will act as treasurer, and the co. will include, besides those already announced, Clarence Chase, who will play the juvenile parts.

H. T. Craven, dramatic critic of the North American, returned this week from his yearly trip to South America and Europe, where he heard all the latest operas.

J. SOLIS COHEN, JR.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

GADSDEN.—THEATRE (O. E. Meeks): The Wolf Aug. 30.

ARKANSAS.

HOT SPRINGS.—HEAD'S AIRDOMS (Frank Head): Hickman-Bessy Stock co. in *Prize Jack*, *Land Beyond the Law*, *Sight of Death*, *Burglar and Lady*, *One Girl in a Thousand*, and *Underfoot* 1-12; pleased capacity. **Whittaker Stock co.** in *St. Elmo*, Governor's Palace, Mr. Bower After the Ball, and *Land of Oz* 14-19; good co. and business. **Whittaker Stock co.** in *My Dixie Girl*, *College Chums*, *St. Elmo*, *Wheel of Fate*, and *Pulse of New York* 20-22; pleased capacity. **Whittaker Stock co.** 23-24; *UNDER CANVAS*; *Sunny Days* 25; satisfaction. **ITEMS:** Mr. Head has returned from Eastern trip.—The *Airdoms* has undergone many alterations and will reopen in October.

ATTLE ROCK.—MAJESTIC (A. H. Stebbins): Season opened 31. *Barnum and Bailey* Aug. 30.

CALIFORNIA.

LOS ANGELES.

Buy McIntosh Pleased Balance Patrons—The Lion and the Mouse Well Presented.

Quite a popular attraction is *A Gentleman from Mississippi* with Burr McIntosh as Senator Langdon, at the Balcony Aug. 21-27. Mr. McIntosh is most genial senator and his originality is highly pleasing. He is ably supported by Charles Hughes, who capitalizes the role of Bud Haines. Others of importance are the cast are Helene Sullivan as Carolina Langdon, Beale Harriscall as Hope Langdon, and Adel Farrington as Mrs. Spangler. Robert Gould was also happily cast as Amelia Butterworth. Donald Bowles gave a good presentation of the Senator's son Randolph, as was likewise James Neill in the role of Colonel Stouman. Dick Virvan, cast as a reporter of "The Globe," and Howard Hickman as Congressman Gordon, both did clever work. The attendance for the week has been exceptionally heavy. Mr. McIntosh will be seen in *Father and the Boys* 28-2.

Once more *The Lion and the Mouse* has been staged at the Burbank 21-27, with Margaret Livingston cast in the role of Shirley Rosemore. She again demonstrates her ability as an emotional actress of intelligence and power and her critical scenes were admirable bits of acting. David Hartford could not have been better cast than as the crafty old Bunnet Ryder, in which he was most convincing. Harry Messenger as the son, John Ryder, made much of the role. Exceptionally clever staging and good ensemble work gave the piece a decidedly metropolitan production. Next week, Miss Livingston will be seen in Lee Arthur's new play, *Van Allen's Wife*.

Baby Mine is in its second week at the Majestic and drawing good houses. The production is all that could be desired and Ernest Henderson and Marjorie Cortland won equal success in their roles.

Nat Goodwin and Marjorie Rambeau were seen 21-26 at the Auditorium in *A Gilded Fool*. This co. is doing most excellent work and the result is a crowded house each night. Fay Bainter, now playing with the co., will end her engagement 26 and Louise Glann will succeed her.

The Mason 21-26 housed Richard Carle in *Jumping Jupiter*, with Edna Wallace Hopper supporting. The production is snappy and the music convincing. The attendance for the week was only fair. *The Girl in the Taxi* will make its appearance at this house next week.

The Armstrong Musical Comedy co. at the Lyceum Theatre 21-27 drew good houses in *Madame X-Scene-Me*, with a bunch of Baby Dolls, which is a feature in the co. and really very winning.

Clarence Dorn, resident manager of the Orpheum and Lyceum theatres, together with Mrs. Dorn and Miss Hope, left Tuesday for a month's bathing and outing trip around Oregon and California lakes.

A marriage of interest in local theatrical circles is that of A. S. Ballenger, a local tenor, and Myrtle Dingwall, former soubrette of the Ferris Hartman co. and who recently appeared at the Orpheum in company with Percy Branson.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Henry Miller in *The Harve* Aug. 25-26; fine production; house filled to overflowing. *Max Dill* 27-30; *LIBERTY (H. W. Bishop):* Bishop's Players in *Beverly of Graustark* 21-27; good presentation; E. T. Hall in leading role up to all requirements. *The Cowboy* and the *Lady* 28-3.

SAN JOSE.—VICTORY (F. A. Glases): Henry Miller in *The Harve* Aug. 24; fine production; to large audience. *Baby Mine* 30; *THEATRE JOSE (Redmond and Blum):* Ed. Redmond Stock co. in *The Lion and the Mouse* 28.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): *The Tyranny of Tears* 21; excellent co. and fair business.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): The Dollar Mark successfully closed the summer stock season Aug. 28-29. Joseph Egerton's departure left John Ince the only member of the co. who began the season. Poli's "Herald" has been revived to chronicle the pleasures of vaudeville, whose inaugural occurs 4. The house has been open for two performances every week since Autumn of 1908. **—PARK (J. R. Burke, res. mgr.):** Ben Welch's Burlesquers 24-26. *Thy Neighbor's Wife* had a premiere 30 at which Daniel Frohman was present. *The Honey Moons* 31-2. *The Woman* 3.

WILLIAM F. HOPKINS.

STANFORD.—ALHAMBRA (Coe and Dull): The Lewis J. Cody Stock co. Aug. 28-29 in *Alias Jimmie Valentine*, to large and appreciative audiences; entire cast strong and well balanced. Mr. Cody's work standing out sharp and clear. Miss Duke is particularly pleasing both to eye and ear; a notable member of this cast was Robert McWade, Sr., who took care of the Lieutenant-Governor in his own inimitable style; Louis Albion has all the earmarks of the biggest kind of a favorite, and his name will be eagerly searched for in future programmes; Eugene Fraser as Doyle showed the finished product in a most masterly way; Aubrey Bosworth and William Howell gave some neat character bits. *The Virginian* 4-9.

NEW LONDON.—LYCEUM (Walter T. Murphy): Three Twins Aug. 26; good business. Zeida Bears opened season in *The Next Day* 30; one of the best co. ever here; return date booked. *Thy Neighbor's Wife* 31. Harry Kelly in *His Honor the Mayor* 4. **ITEMS:** Charles Bunting eighteen years stage carpenter at the Lyceum joined the Woodward Stock co., Mt. Vernon. Harry Brown has returned from Buffalo, where he played leads in the stock co. two weeks, he leaves 15 for New York to begin rehearsals with Frances Starr. Manager Murphy is to be commended on the excellence of the attractions this season.

MERIDEN.—POLI'S (Thomas Kirby): The Poli's Stock co. closed their season Aug. 28, presenting *The White Sister* to good business and giving splendid satisfaction. *The French Maid* 25; good business; poor satisfaction. *Henry Ware in The Price* 2. *Laura Jean* 3. *Libby* 4. *The Top o' the World* 5. Harry Kelly in *His Honor the Mayor* 6. *The Woman* 7. County Sheriff 9.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Reopened Aug. 29; the vaudeville bill offered was a pronounced success, and included Frankie Siegel, Byron and Clara, Dave Lynn, Vaudeville and Patterson, Evelyn Sisters, the Harringtons, and the Barretts; house packed at each performance. *The Top o' the World* 6.

WINSTED.—OPERA HOUSE (Harry Gale): Madame X 21. *Curtain Vaudeville* co. 23. French 24; failed to please large house. *Cinderella* 25. *The Confession* 15. Forty-five Minutes from Broadway 19.

NORWICH.—POLI'S (G. W. Rush): Stock co. in *Girl of Golden West* 26. **ITEM:** The Auditorium has been thoroughly renovated and looks fine.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Reopens 25 with vaudeville. **ITEM:** E. J. Lynch, treasurer, returned from vacation at Block Island.

WATERBURY.—POLI'S (Harry Parsons): Excuse Me 15 pleased large house. Ralph Hera and co. in *Dr. De Luxe* 23 drew well and pleased. French Maid 25, 26.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): *Girl of the Sunny South* 2 canceled. *The Wolf* 4.

FLORIDA.

JACKSONVILLE.—BIJOU (Frank W. Chase): Starter Players in *The Man of Her Choice* 17-19 pleased good attendance. *The Bonifant* 20-23. *The Cowboy's Romance* 24-26. *McPadden's Flats* 30. *Mable Paine* co. in *The Lost Trail* 3-5. *Billy* 6-8. *Red Rose* 15-16. **ORPHEUM (G. A. Leach):** Harry Field's School Kids. Ida Clara, Leach, Kitchie Asakia and Hans, Robert Wingate 13-19; delighted capacity business. Murray Bennett, Franklyn and Davis, Fore and Fennell, Galatti's Monkeys, Rose Ivy 20-26. *Irma Orban's Cockatoos*, Roy P. Le Bocca, Rita and Phemie Lockhart, *ORPHEUM (G. A. Leach):* Harry Field's School Kids. Ida Clara, Leach, Kitchie Asakia and Hans, Robert Wingate 13-19; delighted capacity business. Murray Bennett, Franklyn and Davis, Fore and Fennell, Galatti's Monkeys, Rose Ivy 20-26. *Irma Orban's Cockatoos*, Roy P. Le Bocca, Rita and Phemie Lockhart, *ORPHEUM (G. A. Leach):* Harry Field's School Kids. 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Eugene Lawrence Perry, manager of the Auditorium, who succeeded the late J. J. Bernstein, is making many friends, and the Shuberts are to be complimented for their choice.

CUMBERLAND.—MAYLAND (William Cradock, res. mgr.): Night Riders Aug. 23; business fairly good. The Whirl of Miris 23; good co. and business. Eddie Collins, W. J. Kenney, and Harry McAvoy carried off the honors. Nellie Walker also came in for much applause. The Dandy Dixie Minstrels 23.—ITEM: R. Ritchie, a local boy, left 27 to join The Soul Kiss co. at New York city.

ANNAPOLIS.—COLONIAL (C. W. Boyer): Whirl of Miris Aug. 21; good business. Dandy Dixie Minstrels 1. Girl Taxi 9. Gamblers 23. Mrs. Carter 30.—ITEMS: C. W. Boyer, who has leased this house, he also has houses in Hagerstown, Md., and Hanover, Pa.—W. F. Croucher is resident manager this season.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): A Prisoner for Life 1. 2. New Yorks 4.—LINCOLN PARK THEATRE (L. W. Phelps): The Lincoln Park Stock co. presented for the last week (Aug. 23-2) of their Summer engagement The Genius and the Brute, and gave satisfaction to large attendance. The season has been very successful. The productions have been well staged and acted. The co. have made many friends and their departure is regretted.—BILJO (C. L. Benson): Bill 24-26; Williams and Rose, Marr and Evans, Barnette James Walbank and Out from the Shadow, 28-30; Guy Bartlett and co. in A Welsh Harp; Dream, Will Campbell, Evelyn Clark, James Walbank, and The Bulling Fasion in large attendance.—PREMIER (C. L. Benson): Bill 24-26; Gladys O'Hearn, Nelson, O'Boyle and Brazil, and Ends of the Earth, 28-30; Evans and Brown, Gladys O'Hearn, May Brown, and To the Aid of Stonewall Jackson; pleased excellent attendance.—PALACE (John W. Barry): Has been leased by Manager Barry of New Bedford, manager of the Barry and Barry Stock co., at one time located in this city, and will open Labor Day with vaudeville and pictures.—ITEMS: The season of dramatic stock at Lincoln Park this Summer has been most successful under the direction of Harry D. King. Wright Huntington has been engaged by John Cort for The Gamblers (Eastern co., No. 2), and will open his season at Newburg, N. Y. 11.—Tom Kelly of the Ethel Barrymore co., left New York 30.—Manager Wiley has the strongest list of attractions ever seen in this city booked for the season of 1911-12 at the Academy.

NEW BEDFORD.—THEATRE (William B. Cross): Don Ramsey's Harmonists, the De Vans, John Dooley, Mae Clark, and pictures Aug. 23; pleasing large audiences.—HATHAWAY'S (John W. Barry, res. mgr.): Lester Longman Stock co. in Brown of Brown Aug. 23-2; capacity business.—SAVOY (John W. Barry): Savasta Trio, George Hardon, and pictures 28-30; excellent bill; well patronized. Bingham and Pisan, Lieutenant Robert Eldridge 31-2.—ITEMS: The season of dramatic stock at Lincoln Park this Summer has been most successful under the direction of Harry D. King. Wright Huntington has been engaged by John Cort for The Gamblers (Eastern co., No. 2), and will open his season at Newburg, N. Y. 11.—Tom Kelly of the Ethel Barrymore co., left New York 30.—Manager Wiley has the strongest list of attractions ever seen in this city booked for the season of 1911-12 at the Academy.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Season opened with The Climax 2. At the Old Cross Roads 4-6. The New Yorks 11.—COLONIAL (John F. Adams): Opening date has been changed from 4 to Oct. 2.—ITEM: The Broadway, which has been closed since last March, will open under the management of Connolly and Frankel. The programme will consist of vaudeville and pictures.

WITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent): Whalom Park Opera co. in A Knight's Day 21-23; pleased good business.—ITEMS: Harry D. Jones left 25 to begin rehearsals with the Hathaway Stock. Leigh De Lacey was the guest of Mr. Hamilton of the American House.—May Bouton has been engaged to succeed George Campbell, who closed 24.—Tom Callahan left for New York 19 to join The Gamblers co.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Ward and Vokes in The Trouble Makers 2. Thiel 4.—MERRIMACK SQUARE (F. J. Carroll): Vaudeville Aug. 28-2; capacity.—HATHAWAY (Gagland and Shapiro): Donald Mack Stock co. opened in Caught in the Rain 1; capacity.—LAKE VIEW: Daughter of Fate 28-30. A Squaw's Love 31-2; light business; bad weather.

WORCESTER.—POLI (J. C. Criddle): Jessie Meredith 24-26 to good business. The White Sister 28-30. 2.—LINCOLN PARK THEATRE (W. C. Fleming): Bob Ott in The Girl and the Pirate 24-26. The Missing Miles 28-30.—FRANKLIN (F. W. Belmont): Opens 28-30 with Ward and Vokes in The Trouble Makers. Burlesque 31-2.

HOLYOKE.—MOUNTAIN PARK CASINO (Lansing Ernest): Mountain Park Stock co. 21-23 in The Girl in the Moor; well presented to good business. Director William Dashiell deserves special mention. The Bridge Builders 28-2 pleased fair business.

ATHOL.—OPERA HOUSE (A. Ellsworth): The Thiel 23 pleased good business. Guy Brothers Minstrels 26. The Girl Who Dared 2.

MICHIGAN.

LANSING.—GLADNER (F. W. Williams): The Rosary Aug. 28; good business. Shean Grand Opera co. satisfied good house 29. Lion and the Mouse 5. The Cat and the Fiddle 7.—BILJO (Charles Marshall): Vaudeville, to fair house, 16-22.—COLONIAL (C. I. Davis): Lion and the Mouse played by Emire Stock co. to overflow business.

COLDWATER.—TIRBIS OPERA HOUSE (John T. Jackson): A special production of Camille, and Vanda Enos, noted violinist, drew well; matinee and night 19. Rosalind at Red Gate 25. The Rosary 31. Tempest and Sunshine Sept. 4. The Lion and the Mouse 6. Historical musical production of Paul Verne 12, 13. Cowboy's Honor 16. French Maid 20.

BATTLE CREEK.—POST (E. R. Smith): Grandstar 17; good business. The Gamblers 19, 20; fair co. and business. Peck's Bad Boy 24. Tempest and Sunshine 26, 27. Sheehan Grand Opera co. 30. George Evans's Minstrels 31. The Rosary Sept. 2. The Lion and the Mouse 3. Camille 4.

FORT HURON.—MAJESTICS (Sam Hartwell): Gentlemen's Band 19, 20; go! to fair business. Evans's Honey Boy Minstrels 23. Madame Sherry Sept. 1. The Cat and the Fiddle 4.—CITY (Sam Hartwell): The Cattle King 20; good business. Treadwell-Whitney Stock co. 27-3.

KALAMAZOO.—FULLER (W. J. Donnelly): Marlin's U. T. C. 14 to capacity. Graustark 18, 19 pleased large audiences. Peck's Bad Boy 23 satisfied. Honey Boy Evans's Minstrels 30.

CALUMET.—THEATRE (J. D. Cuddihy): Max Hobson July 31 pleased large house. Bright Eyes Aug. 16; S. R. O.; every seat sold ten days in advance. Cat and Fiddle 30; fair house because of counter attraction.

ALPENA.—TEMPLE (W. B. Robinson): Cat and Fiddle 1. J. J. ALTY OPERA HOUSE (James Keer): Bright Eyes Aug. 17; excellent co. and business.

MINNESOTA.

ST. PAUL.

Florence Holbrook and Cecil Lean Popular Here—Timely Gossip Items.

Bright Eyes opened the season at the Metropolitan Aug. 27-2. Florence Holbrook sang "Mrs. Casey" to as many encores as formerly, and the audiences could hardly get enough of Cecil Lean's "He's a Fan." Freddie Nice and Cecelia Benard scored in their songs and dances. The elaborate costuming, particularly of the "Good Old Days of Yore" and Chanticleer numbers, did not fall of appreciation. Chauncey Olcott in Macaulay 3-6. William Hawtry in Dear Old Billy 10-16. Madame Sherry 17-23.

In Old Kentucky, the perennial, again opened the season at the Grand 27-2. Mildred Johnson is Madge Brierly this year. A. S. Rogers appears as Frank Layson, and Burt G. Clark again plays Colonel Sandusky Doolittle, as he has done for many seasons past. Mrs. Wiggs of the Cabbage Patch 3-9. Graustark 10-16. Driftwood 17-23.

The Orpheum provided a good bill 27-2: Edward Abeles and co. in He Tried to Be Nice, Howard and North, the Courtiers, the Seabacks, Hedway and Wrenson, Clark and Bergman, and Krogott and Lilliputians.

The Empress 27-2 offered Brothers Byrne, Two Roses, Edward Clark, Carlyle Moore and Ethelyn Palmer, Halligan and Ward, and Charles Montrell.

Rose Sydel's London Belle held the stage at the Shubert 27-2, while the Star housed Williams's imperials.

Many in the profession do not know that Charles Weers, the popular manager of The Bright Eyes co., is historically gifted. He appeared as Maugret in James Neil's production of An Enemy to the King in 1890. De Launay has him cover the villain with his rifle, and so that he may not warn his confederates by giving an agreed signal, he says to Maugret: "Do not let him strike the bowl more than once," and Maugret replies, "He shall not strike the bowl once, monsieur." Weers always delivered the line with telling effect that never failed to bring down the house.

Guy Torley and his wife (Sibyl Hoyt), both St. Paulites, in their classy bicycle act, will occupy a prominent position in the Empress bill 3-9.

The Metropolitan is now using an artistic little programme in pamphlet form, with a neat cover design, quite an improvement on the old pink sheet of former seasons.

Owing to a clause in the Shuberts' lease, the businesses at that house are being advertised as musical comedies. According to the advertisements, Rose Sydel's London Belle becomes The London Belle.

JOSEPH J. FEISTERS.

MINNEAPOLIS.

Chauncey Olcott and Gail Kane Made Good Impression—Season Opened Well.

With a newly decorated interior the Metropolitan opened its season Aug. 27 with Chauncey Olcott in Macaulay, and the star romped through in his customary fashion with a quartet of new songs and a new leading woman, Gail Kane, who did excellent work as little Patricia. Others who deserve credit are Robert V. Ferguson, Jennie Lamont, and F. Gatenby Bell. Bright Eyes, with Cecil Lean and Florence Holbrook, follows, after which Madame Sherry returns.

The Shubert opens 3 with H. B. Warner in Alias Jimmy Valentine, while the Lyric, in which the Kinemacolor pictures are now being shown for their second week, will house "Way Down East 3-6. In Old Kentucky opens the Bijou season 3.

A meritorious bill at the Orpheum 27-3 is headed by Nat Wills, the tramp comedian. La Titcomb, the other topliner, was unable to appear the first half of the week owing to illness. Other numbers were La Aretera and Victor, the Six Brown Brothers, the Pedersen Brothers, Belle Adair and the racing sketch, The Little Stranger.

The Miles opened for the season 28 with a bill that included the International Quartette, the educated monkey, Cantalini, McCauley and Conwell, Edith Hanes, the Four Fishers and Bill Noble and Jeanne Brooks.

The Unique bill was headed by Harry First and Florence Hadley in Herbert Hall Winslow's sketch, The First Link. Others were Kenney and Hollis, the Torleys, Bert Howard and Edna Lawrence, and Pearl Reeves and Vinnie Bradcome.

At the Gayety. Painting the Town found much favor, while Searl Allen and his Ideal Comedians held the boards at the Dewey.

CARLTON W. MILES.

WINONA.—OPERA HOUSE (O. F. Burlingame): Lena Rivers 4. William Hawtry 26. Chauncey Olcott 30.

MISSISSIPPI.

BILOXI.—PLEASURE DOME (S. T. Stephens): Motion pictures 14-20 drew well and pleased.—AIRDOME (S. T. Stephens): Pictures and amateur night 14-20 pleased good business.—ITEM: J. J. Corcoran, of this city, is organizing a co. to build a new theatre in Gulfport.

GULFPORT.—ITEMS: A. Paoli announces that he will open a new house here to replace the one recently destroyed by fire.—J. J. Corcoran has organized a co. and picked out site for new house here; plans are said to be similar to the inland and Crescent in New Orleans.

MERIDIAN.—GRAND (L. Rothenberg): The Wolf 1. Nest Egg 21. Madame Sherry 28.

MONTANA.

BUTTE.—BROADWAY (James K. Heeslet): The House Next Door 12. The Sweetest Girl in Paris 17. Bright Eyes 24. Gertrude Hoffman 25. Henry Miller in The Harve 26.

EMPEROR (William J. Swarts): Four Baitus, Frank Mac, Augusta Broschke and co., Four Gentlemen, Nibbs and Riley, Robert Fulgura 2-3. Nellie Brewster and Amsterdam Quartette, Miller, Eagle and Miller, Hocy and Moser, Harry Beanton and co., Freeman and Dunham, Empress 26-1.—NEW ORPHEUM (Castro Brothers): Photo plays.—ITEM: Uncle Dick Sutton has added still another playhouse to his list of theatres. This will shortly be opened at Great Falls with stock co.

NEBRASKA.

BEATRICE.—AIRDOME (C. H. Kerr): Dorothy Stock, with Marie Russell in Dorothy, Witching Hour, Gentleman in Rags, Jesse James, Madam Sherry, and Flower of the Ranch 14-19.—PADDOCK (O. P. Fulton): Boyd B. Trumdale in Mary Jane's Pa 14.

KEARNEY.—AIRDOME: Vaudeville 14-19. As Told in the Hills 27, by H. E. Crandall co. Burgess Stock co. 28-29. 2.—UNDER CANVAS: Forepaugh-Bells 14; good business.

BRIDGEMAN.—OPERA HOUSE (B. C. Enfield): As Told in the Hills 31. Custer County Fair Sept. 12-15.—UNDER CANVAS: Ringling Bros. 4.

LINCOLN.—OLIVER (F. C. Mehring): The Spring Maid Aug. 24; capacity. Henry Woodruff in The Prince of To-night 4-5.

FREMONT.—LARSSEN (W. A. Lowry): Traveling Salesman 6.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): First half of week of 21-26 opened to good business with the Lillian Doome co., mystic mads; Charles McNaughton, singing comedian; Miss Wood, singer, and good rep. Bill for balance of week; the Marshall singing and dancing; Billy Fay, comedian; Miss Wood, ball singer, and change of pictures.

BERLIN.—ALBERT (Albert Croston): Warlike Warde co. in The Unwritten Law 17; Tempest and Sunshine 19; The Way of the West 19; fair co., to good business. Quincy Adams Sawyer 25 fair, to good audience. The Girl in the Taxi 31.

DOVER.—CITY OPERA HOUSE (Corson and King): Season opens with The Town Marshal 4. The Girl in the Taxi 7.—CENTRAL PARK RUSTIC THEATRE: Phil Ott and capable co. Aug. 28 (return) in The Purple Lady; scored hit. Season closed.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): The Girl in the Taxi Aug. 29; made 'em all laugh; good attendance.

NEW JERSEY.

UNION HILL.—HUDSON: Madame X was the bill for the last week of the Hudson Players Stock co., and it was a great success; S. H. O. at every performance. Jesse Coni as Madame was seen at her best; Walter Dickinson and Harry Mainhall were also excellent. The staging was perfect. The regular vaudeville season commences 4.

ELIZABETH.—PROCTOR'S (F. Thompson): The Herculano, Farley and Butler, Anderson Twins, Montgomery and Medley co., Abe Little and co., Franklin and Ed Ori Gatchell and Medora, La Belle Sisters, Christine Hill and co., Roberts, Hayes and Roberts, Gus Campbell and co.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The New Yorks Aug. 30 won approval of large audience. Girl in Taxi 2 pleased good business. J. WILL BURN.

ATLANTIC CITY.—APOLLO: Julian Eltinge in The Fascinating Widow Aug. 28 pleased good business.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolff): Thomas Wise and John Barrymore in Uncle Sam Aug. 20, 50; made a decided hit and kept the audience in a continuous uproar. Aside from the excellent work of the two stars special praise should be given Juliette Dika, Josephine Brown, Katherine Blythe, Ida Darling, John J. Scannell, and Cyril Biddup. Edgar Selwyn's new play, The Arab, with Mr. Selwyn, in the title-role, scored an immense success 31-2. The play has an aspect that makes the Orient fascinating. Henry B. Harris has given us an excellent production with a co. of capable players. Edmund Breece in A Man of Honor 4. 5.—BAKER (F. G. Parry): Brewster's Millions has lost none of its popularity as shown by the attendance 28-30. Louis Kimball filled the title part admirably, while Grace Nile as Peggy was satisfactory. A Fugitive from Justice 31-2; full of the exciting incidents of border life, proved interesting and entertaining. The Cowboy and the Thief 4-6.

Chief of the Secret Service 7-9.—CORIN-THIAN (F. Strauss): The Queen of Bohemia 26-2; a fine array of comedians and chorus girls won much favor. E. G. ZIMMER.

SCHENECTADY.—VAN CULER OPERA HOUSE (Charles G. McDonald): The Two Orphans Aug. 25, 26 by the Kirk Brown Stock co. to exceptionally large house at each performance. The presentation of Brown of Harvard 28-30 marked the beginning of the end of the successful engagement of this excellent stock co. The Eternal City 31-2. The County Sheriff 4.—MOHAWK (Achemann T. Gill): Opened for season 30 with the Behman Show for first half of week, and turned them away at each performance. Among those entrusted with the leading roles were Miss Fanny and Kitty Watson, Jean Carother, Charles Falke, Harry Levan, and Joseph Weber. The Belles of the Boulevard 31-2. Queen of Bohemia 4-6.

NAT SAHR.

SYRACUSE.—EMPIRE (F. Gage): Frank J. McIntyre in Snobs was the season's initial attraction. Aug. 28-31 and attracted fairly. The large audience, but with the star frequently in the spotlight is made amusing. Willette Kershaw displayed cleverness and the piece was admirably staged. Charles Cherry in The Seven Sisters 1. 2. Montgomery and Stone 4. 5.—WITING (John L. Kerr): Season opens with The Moral Code 7-9.—BASTABLE (S. Bastable): The Struggle attracted well 24-26. A Fugitive from Justice 28-30 drew well and some beautiful scenery was displayed. Brewster's Millions 31-2. Chief of the Secret Service 4-6.

YFEM: George Bronson Howard, the young author of Snobs, was in town to witness the performance 28. E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Matraw): Dockstader's Minstrels

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Aug. 23; almost capacity.—LYRIC (J. E. Lewis): The Three Claytons, excellent entertainers; Jeff and La Vera Healy 21-26 received much applause.—ITEM: Dockstader's baseball team played the local Elks on the 23d, for charity, winning the game 10 to 7 and realizing about \$50. DON HOLBROOK.

ROME.—LYRIC (O. H. Edwards): Belgrade Stock co. in Lena Rivers, Wife in Name (only A Working Girl's Revenge, The Banged Heroine, The Gambler's Sweetheart, A Cowboy's Sweetheart Aug. 14-19. Tempest and Sunshine, Guilty Without Crime, A Senator's Daughter, Thorns and Orange Blossoms, The Queen of Queer Street, The Boss of the Ranch 21-26.

COTLAND.—OPERA HOUSE (Dillon Brothers): George Evans's Minstrels 14; 22; excellent satisfaction and business. Whitehead Strauss co. 21-26; S. R. O. every night; plays: His Sister's Honor, Sweet Molly, Jim Bludso, A Switchman's Daughter, Darkest Russia, Sign of the Crucifix, and Angel of the Trail; excellent satisfaction. Madame Sherry 9.

TROY.—RAND'S (H. T. Thompson, res. mgr.): Dockstader's Minstrels Aug. 19; pleased large house. Three Twins 2.—LYCEUM (George A. Friedman, res. mgr.): Girl in the Taxi 22, 23; good satisfaction. Madame Sherry 25, 26.

PALMYRA.—OPERA HOUSE (H. L. Avon): Sadie Belgrade Stock co. 4-6 in Lena Rivers, Thorns and Orange Blossoms, Tempest and Sunshine, Farmer's Daughter, and Price of Honor.—ITEM: Prospects of good season; new large canal has brought many new people here.

SARATOGA SPRINGS.—BROADWAY (M. B. Haase): Girl in Taxi Aug. 24; pleased good business. Thiel 26; excellent co. and production; audience large. Out of Town 31. Madame Sherry 2. Quincy Adams Sawyer 9. Little Miss Cut-Up 19. Fighting Parson 20.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut): Adelaide French in Madame X opened season 15 to a large and well pleased audience. Doctor De Luxe 25. Madame Sherry 4. Chorus Lady 7. Edmund Breece in Map of Honor 12. Three Twins 13. Seven Days 15.

JAMESTOWN.—CELEBRON (J. J. Waters): Valerie Bergere and her co. in She Wanted Affection, the Four Charlies, Fentelle and Valiorie, Stadium Trio, and Joe Kelsey Aug. 28-3; good business and attraction.

HORNELL.—SHATTUCK (Charles S. Smith): Chicago Stock co. Aug. 28-3 in Sham, Strongheart, Our New Minister, The Spellers, and Clothes.

GLENS FALLS.—EMPIRE (E. J. Lynch): The Thiel Aug. 28; fair business; rainy night; co. pleased. Blue Mouse 4. Quincy Adams Sawyer 5. Three Twins 6.

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): Pictures and vaudeville Aug. 22-25; big business.

JOHNSTOWN.—GRAND (J. A. Collin): Three Twins 7. Charles K. Champlin co. 11-16. U. T. C. 21. Gamblers 28.

NORTH CAROLINA.

CHARLOTTE.—ACADEMY (John L. Crovo): The Lyric Opera co. 4-6. The Red

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A Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. S. McElhan. Staged by Julien Mitchell and Herbert Greenham. Music by Ivan Caryll.
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Week of SEPT. 16, **THE DEEP PURPLE**

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De Wolf Hopper, Geo. J. Macfarlane, R. E. Graham, Arthur Aldridge, Eugene Cowles, Fay Templeton, Viola Gillette, Edith Decker, Alice Brady.

Rose, matinee and night, 9. Alma, Where Do You Live? 11. The Aviator 12. Polly of the Circus 14. The Nest Egg 15.

NORTH DAKOTA.

WAMPETON—OPERA HOUSE (M. C. Kellogg): The Rivals, by William Yule and co., 22; excellent co., to fair business.

OHIO.

CINCINNATI.

The Outdoor Season About Over and Most of the Houses Again Open.

Little Mier Fix-It is the opening attraction at the Grand 5.

Thomas Shea and co. opened the week, Aug. 27-2, at the Walnut. A Man and His Wife was the offering, and good business resulted.

The People's put on the Whirl of Mirth 27-2, and drew well.

The headline attraction at the Empress 27 was The Telephone Girl.

The Road Up the Mountain, as presented by the Lawrence Stock co., gave best of satisfaction at the New Lyceum 27, and was well attended.

The fourth week of Lyman H. Howe's travel pictures and lectures was thoroughly enjoyed at the Lyric 27-2.

EAST LIVERPOOL—CERAMIC (William Tallen): Billy Allen's Musical Comedy co. in King of Kokomo, Tatters and the Bear, My College Girl, Isle of Smiles, and The Love Philter 4-9. Next Egg 14. Frederick the Great 15.

time.—J. H. Maxwell, manager of Rock Springs, has just returned from the East, where he secured new attractions for next season.

SPRINGFIELD—NEW SUN (Sun Amusement Co.): Black Patti Musical co. Aug. 26; When a Woman Wills 29; satisfactorily presented to fair business. The Girl and the Tramp 2.

2.—**FAIRBANKS** (Sun Amusement Co.): Smith Brothers, the Brinkley, Dorra and De Leon. Mylie and Orth. Mile. Toomey's Indians 28-2 and pleased good patronage. Leacock and Arminto, Davis and Walker, Eleanor Russell, Mary Carrington and co. 4-9.—**SPRING GROVE CASINO** (W. A. Gillen): Rawls and Von Kaufman, Beale Bab, Billy Mielke and Brother, Trent and Gladden, Klein, Ott and Nicholson 27-9 and gave satisfaction to fair audiences.

AKRON—COLONIAL (E. M. Stanley, res. mgr.): Vanderville 4.—**GRAND** (O. L. Eisler, res. mgr.): Al. G. Field's Minstrels Aug. 26; two performances to S. R. O.; excellent satisfaction. Martin's U. T. C. 28-30 to good business and satisfaction. The Struggle 31-2. A Fugitive from Justice 4-6. At the Mercy of Tiberius 7-9. Lyman H. Howe 10, 11. Evans's Honey Bee Minstrels 12. The Heart of Chicago 13, 14.—**ITEM**: The outlook for a fine season is very encouraging.

BELLEFONTAINE—GRAND (C. V. Smith): Billy "Single" Clifford Aug. 18 to S. R. O.; pleased. Winifred St. Claire Stock co. 21-26 to packed houses; good co.; pleased. Plays: The Sporting Parson, The Girl from Out Yonder, The Marriage of Winifred, The Girl and the Detective, Baseball at Red Gate, The Show Girl. Peck's Bad Boy 4.

YOUNGSTOWN—OPERA HOUSE (Joe E. Shagrin): Al. Field's Minstrels Aug. 25. The Struggle 28-30. U. T. C. 31-2. Lyman Howe 3. Brewster's Millions 4, 5. Next Egg 6. Fugitive from Justice 7-9.

HAMILTON—SMITH'S (Tom A. Smith): The Black Patti co. in In Jungles and 20 pleased the usual good Sunday audiences. The Lyman Twins in The Speculators 27. The White Slave Sept. 3.

NEW PHILADELPHIA—UNION OPERA HOUSE (A. A. Bowers): John Vogel's Minstrels 23. Brewster's Millions Sept. 7. The

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Wednesday Matinees Popular Prices

POMANDER WALK

Louis N. Parker's Comedy of Happiness
WITH THE ORIGINAL CAST
Sept. 15—George Arliss in "Diarrhoe."

Next Egg 19. My Cinderella Girl 22. Girls 26. Peck's Bad Boy 30.

CAMBRIDGE—COLONIAL (Hammond Brothers): Al. Field's Minstrels 19; satisfied S. R. O. Hanson's Fantasma 25, 26, with Joseph D. Melville and Frances Lee; best satisfaction. The Stampede 2. Vogel's Minstrels 4.

PORTSMOUTH—MILLBROOK PARK CASINO (Arthur Berthelet): The Millbrook stock co. played Little Lord Fauntleroy 14-19; business very good. A Night of 21-30.

KENTON—GRAND (B. H. Bricks): Billy Clifford in Girl, Man and Game 16 pleased good house. Halton-Powell Stock co. 21-27; excellent performances and business.

UNRICHVILLE—CITY OPERA HOUSE (Elwin and Van Ostran): John W. Vogel's Minstrels 26; capacity business; attraction better than ever.

CARROLLTON—GRAND ("2" Komers): John W. Vogel's Minstrels delighted a packed house 22. The High Flyers Sept. 6.

WOOSTER—OPERA HOUSE (Kettler and Limb): John W. Vogel's Minstrels 17; greatly enjoyed by large house.

NAPOLEON—OPERA HOUSE (J. M. Rieger): Buckley Stock co. 4-9.

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LIEBLER & CO.'s Production of
THE DEEP PURPLE

By Paul Armstrong and Wm. Minter.
Week of Sept. 11, **MR. MANTELL**
in Repertoire.

OKLAHOMA.

M'ALESTER—AIRDOME (A. Best Bates): Pooler Stock co. in Dolores, Marching Through Georgia, Mr. Pipp, The Morning After, The Road Agent, and Out for a Lark 14-15.—**SUBBY** (Ralph H. Bush): The Girl and the Tramp 7.—**UNDER CANVAS**: Alabama Blossoms Aug. 28.

—**ITEM**: The Iris has been renamed Forum No. 2, and will be managed by J. A. Steinson, of Forum No. 1.

TULSA—COLESIUM (Albert Jackson): Grace Baird Stock co. in The Bachelor's Romance, Arizona, The Captain's Wife, Sweet Clover, and The Garrison Girl. McMillan Stock co. 8-30.

VINITA—GRAND (Dan Myers): Walter McMillan Stock co. 14-19; fair co. and fair business. Hastings Stock co. 28-2.

OREGON.

SALEM—GRAND (Mr. Waters): Richards and Pringle's Minstrels 15; excellent co. and house.

MONKS WIN RIGHT TO CHARTREUSE

United States Supreme Court Favors Carthusian Order in Fight to Protect Secret of Its Liqueur.

By a decision of the United States Supreme Court the Carthusian monks, who make the celebrated liqueur known as Chartreuse, have won their fight against the Cusenier Company, a New York corporation, to prevent the latter from using the trade-mark and other indicia of the monks' product in the sale of a similar cordial in this country. The Cusenier Company acts as agent for the French liquidator, Mons. Henri Lecontier, appointed by the French court to take possession of the property of the monks in France under the Associations act of 1901.

Following the forcible removal from their monastery, near Voiron, in the Department of Isere, in France, the monks took their liqueur manufacturing secret with them and set up a factory in Tarragona, in Spain, and there have continued to manufacture the cordial, importing from France such herbs as were needed for the purpose.

The French liquidator, it is alleged, undertook to make a cordial identical with or closely resembling the monks' product.

In about all substantial details the claims of the monks have been upheld, except that the defendant company has not been held in contempt. Justice Hughes wrote the decision. The jurisdiction of the Circuit Court was upheld. It was also set forth that the monks' nonuse of the trade-mark did not constitute abandonment and that the French law affecting it could not have any extra-territorial effect as far as this country was concerned, and that the monks have an exclusive right to the use of the word Chartreuse in the sale of their product in the United States.—*New York Herald*, June 20, 1911.

PENNSYLVANIA.

PITTSBURGH.

Season Well Under Way—Harry Davis Stock Company Doing Good Work.

PITTSBURGH, Sept. 2.—Next Monday the Nixon will begin its season with *The Commuters*, and then all of the theatres will be in full swing. The Lyceum did a large business this week with *The Traveling Salesman*. The Three Twins is the coming week's attraction, and will be followed by *The Goose Girl*.

Low Dockstader has presented a better minstrel show than that seen at the Alvin during the week; nevertheless it was entertaining. Grace George in *Just to Get Married* for next week, with George Arliss in *Diarrhoe* and Gertrude Elliott in *The Hebe* following. At the Duquesne the coming week the Harry Davis Stock Co. will be seen in *The Walls of Jericho*. The Moulin Rouge Burlesquers will be at Williams's Academy next week, and the Trocadero at the Gayety. Ruth St. Denis will head a good bill of vaudeville at the Grand the coming week. The Pittsburgh Exposition opened its twenty-third annual season on last Wednesday night, when, it is stated, about fifteen thousand persons were in attendance. The Russian Symphony Orchestra is the attraction in the Music Hall, and there are several interesting exhibits shown in the main buildings.

READING.—ACADEMY (Phil Levy, res. mgr.): Thomas A. Wise and John Barrymore in *Uncle Sam* Aug. 28. Seldom, if ever, has this playhouse had a more brilliant opening than when this new play by Ann Caldwell and James O'Don had its first production on any stage. A practically new theatre, a brand new play presented by two of the most prominent stars and a splendid and thoroughly appreciative audience combined to make the occasion in many respects one long to be remembered. The plot, though simple, is thoroughly probable. It tells the story of Colonel Sam Gammon of Nevada (Thomas A. Wise) and his motor party touring Germany and meeting his student nephew, Robert Hudson (John Barrymore), at a Heidelberg inn. Uncle Sam's blunt Americanisms and his plan to marry his relative to Amy Wright (Josephine Brown), one of the party, lead to varied complications. Hudson already has an affair with Kitz Von Tromp (Juliette Dika), a Viennese adventuress staying at a hotel, and until his ardent finally veers around to the American girl he contrives to disgust his uncle by affecting to be a mollified, devoted to fancy needwork, after the manner of some of the foreign noblemen Uncle Sam's party had met. His scheme was so successful that it nearly quivered him with the Americans for good, but everything came out all right in the end, and the final curtain falls with the gay motor party, including Hudson, leaving for America, or as Uncle Sam termed it, "God's country." Messrs. Wise and Barrymore, of course, carried off the honors in their respective roles and were called upon for a curtain speech at the end of the

second act. The cast was a clever one, especial mention being due Juliette Dika, Josephine Brown, John J. Scannell, and Louise Muldener. A quartette of German students helped to make the Heidelberg atmosphere realistic, and the stage settings were admirably effective. The play promises to become one of the successes of the season. The playhouse looked beautiful in its new attire and Manager Levy, whose enterprise inspired the splendid improvements by the owners, received many congratulations and good wishes for a prosperous season. The new orchestra, under the leadership of Edgar Levan, played several musical features between the acts, including the "Beautiful Lady" waltz. Harold Bechtel played this selection as a violin solo and was encored. On the Suwanee River 30 played to fair business in spite of very inclement weather. The Sam Devere Show 31, with matinee. Al. H. Wilson in *The German Prince* 1. Billy the Kid 2, with matinee. The Girl in the Train, with C. William Kolb, 4, with matinee. Travel Festival (motion pictures) 5. Walker's Colored Troupe 6. Get-Rich-Quick Wallingford 8.—ITEMS: Louis Appell, son of Nathan Appell, former lessee of the Academy, has been appointed treasurer of the theatre. Mr. Appell at one time occupied a similar position at the Grand—Walter Howard, former treasurer at the Academy, returned home on a Federal tour of the Continent. Conspicuous among the improvements at the Academy is the velvet curtain, which is similar to the one in use at the Forrest Theatre, Philadelphia.—HIPPODROME (Reading Amusement Co., owners: C. G. Keeney, res. mgr.): The season of 1911-12 was inaugurated 25 with a very good bill headed by The Dog Bandits. Numerous alterations and improvements have been made and the management expects a prosperous season.—ITEM: The musicians' strike has not as yet been satisfactorily adjusted, and as a result the Hippodrome and Orpheum are running minus the services of an orchestra.

LANCASTER.—FULTON OPERA HOUSE (C. A. Keeney, John W. Gibson, Hernando Brothers, Carl Waller, McLoughlin and Stuart) and motion pictures Aug. 28-29 drew very large houses despite rainy weather all week. The regular season will open with Get-Rich-Quick Wallingford 11.—FAMILY (Charles M. Howell): Season opens with Booth Trio, Harry Ethel Summerlin and Ethelinda McMullen in *A Woman's War*, Boach and McCurdy and motion pictures 28-29 and pleased very large houses. Samuel Phillips and co. in *All for Her*, Emily Ezmanar, and David and Emerson appeared the last half of the week.

SCRANTON.—POLI (J. H. Docking): Dawn of a To-morrow, presented by stock co. Aug. 28-29. George Webb, the new leading man, made instantaneous hit. Alias Jimmy Valentine 4-9. White Sister 11-16.—COLUMBIA (H. Nelson Teets): The Duckling in the Wrongs and High Life Girls 28-31, capacity. Harry Brown's Big Revue co. 4-9.—LYCEUM (Thomas M. Gibbons): The Angel and the Ox 31-3; good advance sale. John Larkin and Royal Sam 7-9. Beverly of Gaustau 12.—NEW ACADEMY (H. H. Smith): Vaudeville and photo plays opened 4.

ALLENTOWN.—LYRIC (N. E. Worman): Dawn of a To-morrow, presented by stock co. Aug. 28-29. John Larkin, supported by Jennie Pearl and an acceptable co. of colored singers, appeared in Royal Sam Aug. 20; fair business. Craig and Levitt's co. in Town Talk 28; fair co. and performance. In the olio were Dorothy Blodgett and Hazel Ford, Shapard and Ward and Rich Crandall. Attendance, Buster Brown 4. The Thief 5. The Chorus Lady 6. Get-Rich-Quick Wallingford 7. Walker's Big Show 8. Forty-five Minutes from Broadway 9.

YORK.—OPERA HOUSE (B. C. Penta): Maltese Players' Stock co. 4-6. Forty-five Minutes from Broadway 7. The Boston Belles 8. The Prince of the Secret 9. Get-Rich-Quick Wallingford 12. Stetson's U. T. C. 15. The Manhattan Gaiety Girls 16. The Gamblers 22.—ITEM: The season at the York Opera House and at the Auditorium opened 4. Labor Day. Manager B. C. Penta has a long lineup of good attractions booked for both houses and the season promises to be up to the standard and perhaps a little beyond it.

POTTSTOWN.—GRAND (W. H. Gracey): The Blue Mouse co. opened house Aug. 25 to good business. The Maltese Players in repertoire 28-29; fair business. Forty-five Minutes from Broadway 5.—ITEM: W. H. Gracey succeeds E. C. Mauger as manager of the Grand. Mr. Gracey has been identified with numerous successful theatrical enterprises. He has a large number of meritorious attractions already booked, which should insure him a prosperous season.

M'KEESPORT.—WHITE'S (Fred E. Johnston): Next Egg 4. Suwanee River 5. Queen of the Folies 8. Seven Days 9. Finnegan's Honeycomb 11. Stampe 14. Tennessee 15. Sunshine 15. Get-Rich-Quick Wallingford 16.—ITEMS: Prospects bright for new season.—Mr. Throon will have charge of the Gayety, vaudeville house.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): Dockstader's Minstrels Aug. 25; good to capacity. The Angel and the Ox 28-30; fair co. and business. Royal Sam 4-6. The Chorus Lady 8. Buster Brown 9. Billy the Kid 11-13.—LUZERNE (Leon Ferrandini): Frankie Heath and the Big Revue 28-29; very good, to good business. The Gay Widows 4-9. The Tiger Lilies 11-16. Miss New York, Jr., 18-23.

HARRISBURG.—MAJESTIC (N. C. Mirick): The Next Egg 4-6; attendance, fair; co. good and play interesting. Low Dockstader's Minstrels 20; good house and well pleased audience. Sam Devere's Show 30; fair business and excellent performances. On the Suwanee River 31. Al. H. Wilson 2. Seven Days 4. The Girl in the Train 5.

BUTLER.—MAJESTIC (George N. Burkhalter): The Sam Devere co. Aug. 28; gave a very pleasing performance to large house; good co.; new costumes; musical numbers of merit. The Jolly Bachelors 4. Finnegan's Honeycomb 5. The Next Egg 7. Seven Days 8. The Merry Burlesquers 9. Mary Emerson in repertoire 11-16.

PITTSBURGH.—BROAD STREET (H. J. Sinclair): Arrival of Kitty 7. Chorus Lady 9. Girl of the Rockies 11. Billy the Kid, 13.—ITEM: The return of Harry Sinclair as manager of the Broad and the Family is a welcome move on the part of the Pittston Amusement co.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Season opened by Graham Stock co. in *The Stetson*, Slater Kate. The Girl from Delmonico. Rip Van Winkle 21-26; capable co.; good houses. The Next Egg Sept. 6. Martin's U. T. C. 13.

WILLIAMSPORT.—LYCOMING (L. J. Fick): Mistle-Harder co. 4-9.—VALLAMONT PAVILION (W. H. Ames): Clara Turner Stock co. in *Three Weeks* Aug. 28-29. Two 28-29 pleased good business.—ITEM: The Turner Stock will close season 9.

CONNELLVILLE.—BOISSON (Fred Robbins): Beverly Aug. 19 pleased capacity. The Night Riders 28; fair performance and business. The High Flyers 34; fair, to good business. The Next Egg 30 pleased good house. The Stampede 31. Monte Carlo Girls 9.

BEAVER FALLS.—LYCEUM (Sam Hanner): Murray and Mackay Stock co. 4-9.—ITEM: The Theatrical Mechanics' Association organized a lodge here May 14 with twenty-two members; they have now doubled, and have large social rooms open to visitors.

BETHLEHEM.—OPERA HOUSE (William Profman): Night Riders 15; fair co. French Maid 16. Blue Mouse 20. Town Talk 26. Girls 31.

CARBONDALE.—OPERA HOUSE (Frank Trailes, res. mgr.): The Thief Sept. 1.—ITEM: Former Manager Monahan transferred to Columbia, Pa.

HARLETON.—GRAND (Paul D. Dutch): Jolly Bachelors Aug. 28; fair performance; good business. Thief 2. Chauncey-Kieffer co. 4-9.

ROCHESTER.—MAJESTIC (Charles Smith): Al. G. Field's Minstrels 21; large audience pleased. Lillian Buckingham in *The Stampede* 2.

JOHNSTOWN.—CAMBRIA (H. W. Scherger): Country Boy Aug. 31. I. Commuters 2. Thals 4-6.

RHODE ISLAND.

PROVIDENCE.

The Albee Stock Company's Season Drawing to a Successful Close—Coming Attractions.

The Albee Stock entered into next to the last week of the summer stock season at Keith's Aug. 28 apparently none the worse for a long and very successful season. Audiences have been of the capacity variety, but none has been more appreciative than that which witnessed the performance of *Paid in Full* 28-29. Mr. Sherman was especially well cast in the leading role and contributed a careful study. Miss Scott, Mr. Burroughs, and Mr. Churchill also won merited approval. Spooks will be the final offering by the Albee Stock co. at Keith's 4-9, with special testimonial performances to Miss Scott and Messrs. Sherman and Churchill during the week. A large advance sale has already been recorded.

The stirring scenes of *Across the Pacific* proved good fuel for the lovers of melodrama at the Imperial, which was reopened for the Fall and Winter season 28. Harry Clay Blaney appeared at the head of a well-balanced cast. The White Squaw will be the next attraction 4-9, with the usual matinees.

Harry Hastings's Big Show, with himself as the chief entertainer, filled the house throughout the week at the Westminster 28-29. The Girls from Hannayland underlined for 4-9.

Julian Kiltine will open the regular season at the Empire on Labor Day in *The Fascinating Widow*.

Robert Pitman of the Albee Stock co., left the cast last week to begin rehearsals for the coming winter. H. F. HYLAND.

PAWTUCKET.—BIJOU (David B. Buffington): Stock co. in Ishmael Aug. 28-29; good business.—ITEM: Eileen Cosgriff left 24 to attend funeral of her mother, and her place in the co. was filled at short notice by Rene Perry of Houston, Tex., who was visiting Miss Cosgriff at the time. Miss Cosgriff has the sympathy of her many friends.

WOONSOCKET.—KEITH'S BIJOU (George A. Haley): Man of the Hour 14. The City 21. House of a Thousand Candles 28; co. includes Leola Halsey, Alfred Brifton, Paul Berne, John B. Whitman, Cecil Kirk, Grant Erwin, Jeannette Cass, Gladys Dexter, Miss Price, Don Hancock, and Edwin Dudley.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Next Egg 1. The New-lords 2.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): Billy 25; fair co., to good house. Mary Jane's Pa 27; good co., to a full house.

TENNESSEE.

KNOXVILLE.—STAUER'S (Frita Staub): Al. G. Field's Minstrels 8.—WELL'S BIJOU (Corbin Shields): St. Elmo 4-9.—JAY (Fred Martin): New vaudeville house opened Aug. 28, booking from Hopkins in conjunction with Fifth Avenue Theatre, Nashville, and Majestic of Chattanooga. Opening bill and business good.—GRAND (Frank Rogers): Dixon's and Hanson's Merry Kids 18-23.

BRISTOL.—HAMELING (Lawrence O. Caldwell): Smart Set 24. Wolf 28. Madame Sherry Sept. 14. Man on the Box 20. Coburn's Minstrels 23. Smart Set 24; pleased. Girl in the Taxi 25. The Wolf 28; good co. and fair business. Beverly 30. Madame Sherry 14. Man on the Box 20. Coburn's Minstrels 23. Girl in the Taxi 25.

CHATTANOOGA.—ALBERT (C. W. Rex): Smart Set Aug. 30. Girl in Taxi 12. Madame Sherry 16.—BIJOU (C. W. Rex): St. Elmo 7-9. Hoosier Schoolmaster 11-16.

TEXAS.

EL PASO.—AIRDOME (Howard Fogge): The James P. Lee Musical Comedy co. still playing to crowded houses, with change of bill twice a week.—ITEM: Howard Fogge is having the Majestic overhauled and repainted, with a view of opening it about 15.—The Crawford, which Mr. Fogge has kept open this summer with motion pictures, is to open soon with Orpheum vaudeville.—Mr. Fogge has just returned from an extensive trip to South Texas, where he has arranged for a theatre in Houston, Texas, and is trying to secure one in San Antonio.

BRENNHAM.—UNDER CANVAS: The Grand Stock co. Aug. 28-29.

UTAH.

OGDEN.—THEATRE (William Allison): Richard Carle Aug. 16 pleased good house. Spring Maid 6.—ORPHEUM (Joe Goss): Opens 31.—LYCEUM (C. W. Lindal): Opens 21; good business.—NEW REVERE: Opens 28.—ITEM: Outlook for season good.

WANTS

Rates, 10 words 25c., each additional word 3c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

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VERMONT.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): Guy Brothers' Minstrels Aug. 21. Country Sheriff 23.

BENNINGTON.—OPERA HOUSE (Charles A. Wood): The Three Twins Sept. 1; large advance sale.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Guy Brothers' Minstrels Aug. 26. Girl Who Dared 2.

BARRE.—OPERA HOUSE (John E. Hoban): Girl in the Taxi 1. Guy Brothers' Minstrels 8. Newly Weds 15.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): Next Egg Aug. 20, 30; business light; bad weather. Alma, Where Do You Live? 4, 5. The Bed Room 28-29. I. McKee. Driftwood 28-29; business fair. House Next Door 4-9.

WASHINGTON.

SPOKANE.

William Dills and Margaret Marriott Made Pleasant Impression—Personal Mention and Gossip.

The Lawrence Players were well received in At the Old Cross Roads at the American Aug. 20-26. Del S. Lawrence and Jane Kelton had the leads. William Dills, a new member, made a good impression in a heavy part. Margaret Marriott, formerly with the David Belasco co., and later with the Alhambra Stock at Seattle, has joined the co., playing ingenue roles. The Sunny Side of Broadway, with Max Bloom as the principal comedian, was presented at the Auditorium Theatre 27-8.

Mrs. Charles S. Albert, of Minneapolis, professionally known as Sarah Truax, has come to Spokane to make her home in this city. When she appeared in Spokane four years ago Miss Truax was star in *The Spider Web*.

C. A. Fiedler has a playhouse under construction at Newport, Wash. The building will be of concrete reinforced throughout, the first structure of the kind in the town. It will be used solely for theatrical purposes.

The Spokane Theatre has postponed its opening as a vaudeville and picture house till 8. Meanwhile \$5,000 will be expended in alterations and improvements.

May Artwright, Hutton, of Spokane, entertained eighty inmates of the local orphanage at the Al. G. Barnes's Circus at Hilliard 23. The Washington Water Power Co. provided the transportation, and Mr. Barnes contributed the tickets. W. S. McORRA.

SEATTLE.

Stock Offerings at the Seattle and Loh—Good Business at the Moore.

The Knights of Columbus Minstrels at the Moore gave a delightful entertainment Aug. 23 before a large and appreciative audience.

The Pringle Stock co. at the Seattle gave an acceptable presentation of *Forgiven* 20-26, before houses averaging fair business. Ann Phillips and Verne Layton in the leads acquitted themselves with skill and ability. S. M. Griffith scored as Daniel Peabody. Same co. in *Adrift in the World* 27-8.

Beverly of Gramark 20-26 was the offering of the Sandusky-Stockdale co. at the Loh. It was well received by houses ranging from small to large. Same co. in *The Spenders* 28-29.

Ringling Brothers' Circus 23, 24, opened with a grand parade, which attracted a large number of spectators along the streets. The performances were given before a crowded attendance, and those who witnessed them were well satisfied.

W. M. Russell has sold his interest in the Alhambra Theatre to the Syndicate Building co. BENJAMIN F. MESSEBEY.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Spring Maid 18 opened the season to S. B. O.; audience so enthusiastic they almost compelled repetition of opera. Girl in the Taxi Sept. 6, 7. Commuters 11. Seven Days 15, 16.—APOLLO (H. W. Rogers): Opens with *The Moulin Rouge* Girls 28-29. Kentucky Belles 4-8.

BLUFFFIELD.—ELKS' OPERA HOUSE (S. H. Joffe): Opens with Beverly of Gramark Aug. 29; fair business; pleasing performance. Next Egg 5. The Man on the Box 11. Madame Sherry 18.

LIVE REASONS WHY

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Leases of Theatres Arranged and Disposed of

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WISCONSIN. MILWAUKEE.

Louisiana Lou Seen for First Time and Made Good Impression—Good Bill at Majestic.

Harry Askin's new musical comedy, Louisiana Lou, was given its premiere performance Aug. 23 at the Davidson before a packed house. After remaining here for the week it moves to the La Salle Theatre in Chicago to begin an indefinite run. The comedy is first class, the music is tuneful and melodious and the chorus is one of the best drilled which has been seen here in many a day. The principals are all well cast. Louisiana Lou will, no doubt, make a long stay in Chicago.

Vaudeville patrons found a programme to their liking at the Majestic 28-2. There is enough variety to hold the interest from the first act to the last one. Change Your Act; or, Back to the Woods is the title of an amusing sketch presented by Victor Moore, late star of Cohan comedies. He is assisted by Emma Littlefield and co., and the act is certainly a big hit. Others on the bill that please are Bowers, Walter and Crocker, Knute Erickson, Four Regals, Melmont Sisters and Clay Smith, Temple Quartette, Jesters and Rogers, and Ethel McDonough.

BAU CLAIRE—**OPERA HOUSE** (C. D. Moon): Opened Aug. 20 with high-class vaudeville to big business. The Sweetest Girl in Dixie 3.—**ITEMS**: This house and the Orpheum (E. L. Dowling) have consolidated or made working arrangements with each other whereby the Opera House will hereafter play vaudeville, changing talent twice a week. On nights reserved for the one-night attractions vaudeville will be transferred to the Orpheum. The Orpheum will continue with M. P.'s only on all other nights.—The old Unique (M. P.), which burned over a year ago, has been rebuilt and now opens to big houses.—The Lyric and the Palace (both M. P.) are playing to big business.

FOND DU LAC—**HENRY BOYLE** (P. B. Haber): Cat and Fiddle Aug. 10; two good houses. German Theatre co. in Jaegerleichen 25; good business. Trixie Frigiana in The Sweetest Girl in Paris 28. Hale Stock co. 20-2 in Across the Desert. Married Bachelor 4.

Servant in the House 9. Cow and Moon 12.—**UNDER CALVAS**: 101 Ranch pleased two audiences Aug. 14.

APPLETON—**THEATRE** (E. L. Goldberg): The Cat and the Fiddle 17 delighted good audience. At Sunrise 20; fair performance; small house. The Pied Piper of Hamelin (German) 25. The Sweetest Girl in Paris, with Trixie Frigiana, 27. A Married Bachelor 30. Hale Stock co. Sept. 3-6. The Cow and the Moon 9. The Girl and the Tramp 10. The Servant in the House 13.

BELOIT—**OPERA HOUSE** (R. H. Wilson): Messenger Boy Aug. 24 pleased big business. Arthur Gillespie's Players 28-2 opened in The Great Question to good business. Barriers Burned Away 7. Traveling Salesman 8. Peck's Bad Boy 9. Rosary 12.

SHEBOYGAN—**NEW OPERA HOUSE** (W. H. Stoddard): A Married Bachelor Aug. 27; large house; Cecil Andrus made big hit; co. very good. House Next Door 28 drew well and pleased.

LANCASTER—**OPERA HOUSE** (J. H. Reed): Herbert Stock co. Aug. 14-16; poor business. Rosary 29; good co. and business.—**UNDER CALVAS**: Kit Carson Ranch 19.

SUPERIOR—**OPERA HOUSE** (C. A. Marshall): Bright Eyes 23 (local) Sept. 7. In Old Kentucky 12. Aviator 16. Chauncey O'cott 18.

OSHKOSH—**GRAND** (J. E. Williams): Trixie Frigiana in The Sweetest Girl in Paris Aug. 20.

WAUSAU—(O. S. Cone): The House Next Door Aug. 30. Sweetest Girl in Paris 2.

WYOMING.

CHEYENNE—**CAPITOL AVENUE THEATRE** (Bradley and Heaney): The Spring Maid opened Aug. 25 to capacity house; excellent attraction. Harry Butler in The Flirting Princess 2. Billy Clifford 15. The Country Boy 18. The Travelling Salesman 19. The Barrier 20.

CANADA.

MONTREAL.

Dr. De Luxe Opens Season at His Majesty's—Work on New Theatre About to Commence.

The Battle Cry of Freedom, a skit on the Reno divorce laws, was presented by May Tulley and co. as the headliner at the Orpheum Aug. 28-2 and proved a very amusing conceit. The Romany Opera co. repeats its former successes. George H. Wood appears in his well-known monologue. The Boxing Kangaroo, Bud and Nellie Heim, the Three White Kahunas, and J. Warren Keene are other items.

The pictures of Dante's Inferno still draw good audiences to the Princess; they are wonderful examples of the moving picture art, and the strides it has made. Owing to the postponement of the opening of The Earth, the pictures will continue for another week.

The Franciscan, Schomer Park, and Dominion Park are all presenting good vaudeville bills.

Watson's Head Trust, presenting Krausmyer's Alley and Krausmyer's Christening, is doing big business at the Royal.

Dr. De Luxe opens His Majesty's with a Labor Day matinee 4.

La Muet, an interesting drama, is given its first presentation in Montreal by the stock at the National.

Work will be shortly commenced on a new theatre at the corner of St. Catherine and St. Urban Streets. It will be under the management of the amusement co. which is running the Orpheum and is to be finished next March. There is nothing given out definitely about the policy of the house, but the chances are that the success of the stock at the Orpheum last season have set people thinking that it might be as well to make that theatre a permanent home for stock. James H. Alca is in town looking after the construction.

ST. JOHN, N. B.—**OPERA HOUSE** (H. J. Anderson): Mildred and Rouleux to light business 25, 26. Baby Mine 28-31 opened to a good house, having Sir Wilfrid Laurier as a counter attraction, with a six-band procession. Constance Crawley, with Arthur Maude and a London co., 6-9 in A Florentine Tragedy. Taming of the Shrew, The Romancers, and Romeo and Juliet.

CALGARY, ALTA.—**LYRIC** (W. B. Sherman): Sherman Stock co. in Coxey Corners Aug. 21-23. Cumberland 24, 24-26. Daughter of the People 28-30. Blue Moon 31. 1.—**ORPHEUM** (W. B. Sherman): Lewis and Lake Musical Comedy co. 21-26; capacity. Finnigan's Flats 28-30. Merry Whirl 31. 1.—**VICTORIA PARK**: Parker Shows 21-24; big business.

WINNIPEG, MAN.—**WINNIPEG** (W. B. Lawrence): Stock co. in Girl of the Golden West Aug. 21-25 pleased good business; John A. Lorenz, George E. Riddell, and W. E. Allen deserve special mention.

LONDON, ONT.—**GRAND** (John R. Minnick): Madame Sherry Aug. 31; to be followed by Kinemacolor views of the coronation 4-9.

QUEBEC.—**AUDITORIUM** (A. G. Cardinal, res. mgr.): Beauty Spot 7, 8.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Philadelphia, Pa., 4-9. Paterson, N. J., 1-16.

ANGEL AND THE OX: Washington, D. C., 4-9.

ANOTHER MAN'S WIFE: Baltimore, Md., 4-9.

ARAB, THE (Henry B. Harris, mgr.): Philadelphia, Pa., Sept. 4—indefinite.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Lawrence, Mass., 4-9. Lowell 7-9. Salem 11-13. Fall River 14-16.

AVIATOR, THE (E. R. Trondale, mgr.): Bonocob, Wis., 6. Prairie du Chien 7. Rochester, Minn., 8. La Crosse, Wis., 9. Winona, Minn., 10. Faribault 11. Stillwater 12. New Richmond, Wis., 13. Menomonie 14. Superior 15.

BABY MINE (Eastern; Wm. A. Brady, Ltd., mgrs.): Sherbrooke, Can., 6, 7. Ottawa 8, 9. Montreal 11-16.

BARRIER, THE (Maurice Barham, mgr.): Carson, Nev., 9. Winnemucca 7. Elko 8. Ogden, U. S., 9. Salt Lake City 10-13. Pocatello, Ida., 14. Logan, U. S., 15. Brigham 16. Bingham Canyon 17.

BELLEVUE, KYLE (Charles Frohman, mgr.): Buffalo, N. Y., 11-13. Erie, Pa., 14. Toledo, O., 15. Sand, Ind., 16.

BEVERLY (Eastern; A. G. Delamater, mgr.): Birmingham, Ala., 4-9. New Orleans, La., 11-16.

BEVERLY (Southern; A. G. Delamater, mgr.): Catalina, N. Y., 6. Fishkill 7. Haverstraw 8. So. Norwalk, Conn., 9. Long Branch, N. J., 11. Freshford 12. Lakewood 13. Millville 14. Salem 15. Dover, Del., 16.

BILLY (Meyers, Shubert, mgrs.): Omaha, Neb., 3-6. Topeka, Kan., 7. St. Joseph, Mo., 8, 9. Leavenworth, Kan., 10. Atchison 11. Ottawa 13. Ft. Scott 14. Independence 15. Coffeyville 16. Joplin, Mo., 17.

BILLY THE KID (Herbert Farrar, mgr.): Philadelphia, Pa., 4-9. Wilkes-Barre 11-13. Scranton 14-16.

BLINN HOLDBROOK (Wm. A. Brady, mgr.): Chicago, Ill., 2-30.

BLUE BIRD (Leshler and Co., mgrs.): New York City Sept. 15—indefinite.

BREKKE, EDMUND (Joseph Weber, mgr.): New York City Sept. 14—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Steubenville, O., 8. Wheeling, W. Va., 7-8. Cleveland, O., 11-16.

BURKE, BILLIE (Charles Frohman, mgr.): Atlantic City, N. J., 11-13. Trenton 14. Reading, Pa., 15. Harrisburg 16.

CARTER, LESLIE (John Cort, mgr.): Asbury Park, N. J., 23.

CHECKERS (Kirke La Shelle Co., mgrs.): Flinlay, O., 14.

CHIEF OF THE SECRET SERVICE (Al. Woods, mgr.): Rochester, N. Y., 7-9. Toledo, O., 10-16.

COMMUTERS (The Henry B. Harris, mgr.): Pittsburgh, Pa., 4-9.

CONVIOT'S DAUGHTER (Ed. Anderson, mgr.): St. Louis, Mo., 3-9. Kansas City 10-16.

COUNTISS, CATHERINE (Stair and Havlin, mgrs.): Jersey City, N. J., 4-9. Newark 11-16.

COUNTRY BOY (Henry B. Harris, mgr.): Kansas City, Mo., 3-9.

COUNTRY BOY (Co. A.; Henry B. Harris, mgr.): Brooklyn, N. Y., 4-9.

COWBOY AND THE THIEF: Rochester, N. Y., 4-9.

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CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Aug. 10—Indefinite.

DANIEL BOONE ON THE TRAIL (Eastern: Ben Howe, mgr.): Norfolk, Va. 8-9.

DANIEL BOONE ON THE TRAIL (Western: L. L. Harris, mgr.): Chicago, Ill. 8-23.

DEEP PURPLE (Lieber and Co., mgrs.): Chicago, Ill. Aug. 20—Indefinite.

DEEP PURPLE (Lieber and Co., mgrs.): New York city 2-9.

DIAMOND CHIP (Katherine Kavanaugh, mgr.): Baltimore, Md. 4-9.

DOIRIE, SANFORD (H. A. Johnson, mgr.): Preston, Minn. 6. Brookings, S. Dak. 7.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 4—Indefinite.

DRIFTWOOD (Lester-Bratton Co., props.): Norfolk, Va. 4-9. Knoxville, Tenn. 11-16.

ELI AND JANE (Harry Green, mgr.): Lees Summit, Mo. 8. Weston 7. Oregon 8. Hopkins 9. Bedford, Ia. 11. Conway 12. Blocton 13. Haverwood, Mo. 14. McFall 15. Jamison 16.

EVERYBODY (Eastern: Henry W. Savage, mgr.): New York city Sept. 1—Indefinite.

EXCUSE ME (Eastern: Henry W. Savage, mgr.): Boston, Mass. Aug. 24—Indefinite.

EXCUSE ME (Western: Henry W. Savage, mgr.): New York city Aug. 14—Indefinite.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York city Aug. 24—Indefinite.

FARMY, DUSTY AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill. Sept. 1—Indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Indianapolis, Ind. 4-9.

GAMBLERS, THE (Eastern: Authors' Producing Co., mgrs.: Newburgh, N. Y. 11.

GAMBLERS, THE (Western: Authors' Producing Co., mgrs.): Asbury Park, N. J. 15.

GAMBLERS, THE (Southern: Authors' Producing Co., mgrs.): Norristown, Pa. 18.

GET-RICH-QUICK WALLINGFORD (Co. A: Cohan and Harris, mgrs.): New York city Sept. 10, 1910-Sept. 25, 1911.

GET-RICH-QUICK WALLINGFORD (Co. B: Cohan and Harris, mgrs.): Detroit, Mich. 4-9.

GEORGE, GRACE (Wm. A. Brady, mgr.): Pittsburgh, Pa. 4-9.

GIL AND THE TRAMP (Co. C: Carlos Inskeep, mgr.): Waupun, Wis. 6. Winnebago 7. Neenah 8. Oshkosh 9. Appleton 10. New London 11. Two Rivers 12.

GIL AND THE TRAMP (Co. D: E. C. Beckwell, mgr.): Carrollton, O. 6. Salem 7. Alliance 8. Wheeling, W. Va. 9. Beaver Falls, Pa. 11. Vandergrift 12. Blairville 13. Uniontown 14. Altoona 15. Johnstown 16.

GIL FROM RECTOR'S (Max Plohn, mgr.): Mason, Ga. 8. Augusta 7. Atlanta 8. Atlanta 9. Atlanta 11. Birmingham 12. Montgomery 13. Salem 14. Mobile 15. Scranton, Miss. 16.

GOOSE GIRL (Baker and Castle, mgrs.): Cleveland, O. 4-9. Pittsburgh, Pa. 11-13.

GRAUSTARK (Baker and Castle, mgrs.): Milwaukee, Wis. 4-9. St. Paul, Minn. 11-16.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Freehold, N. J. 6. Lakewood 7. Vineland 8. Salem 9. Coatsville, Pa. 11. Centerville, Md. 12. Easton 13. Oxford 14. Salisbury 15.

HACKETT, JAMES E. (J. K. Hackett, mgr.): Rochester, N. Y. 7. St. Louis, Mo. 10-16.

HACKETT, NORMAN (Stair and Havlin, mgrs.): Toledo, O. 11-13.

HANE HANSON (Louis Reis, mgr.): Wadena, Minn. 8. Detroit 7. Ferguson Falls 8. Alexandria 9.

HAWKEY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill. June 26-Sept. 11.

HEART OF CHICAGO (Lincoln J. Carter's): Cincinnati, O. 8-9.

HODGE, WILLIAM (Lieber and Co., mgrs.): Chicago, Ill. Sept. 2—Indefinite.

HOOSIER SCHOOLMASTER (J. D. Stanton, mgr.): Nashville, Tenn. 4-9.

HOUSE NEXT DOOR (Sch): Richmond, Va. 4-9. Graham, Ga. 11-13.

IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Minneapolis, Minn. 8-9.

LIGHT ETHERAL (Stair and Havlin, mgrs.): St. Louis, Mo. 8-9. Kansas City 11-16.

KELCEY, HERBERT, AND EFFIE SHANNON (Chicago, Ill. Sept. 4—Indefinite).

MCINTYRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4—Indefinite.

MANN, LOUIS (Werba and Loescher, mgrs.): Utica, N. Y. 13. Rochester 14-16.

MAN ON THE BOX (Monte Thompson, mgr.): Freeport, Me. 8. 6. Millinocket 7.

MANTELL, ROBERT (Wm. A. Brady, mgr.): New York city 4-16.

MASON, JOHN (Messrs. Shubert, mgrs.): New York city Aug. 14—Indefinite.

MELVILLE, ROSE (J. B. Stirling, mgr.): Cassopolis, Mich. 7. Laporte, Ind. 8. Dowagiac, Mich. 9. Grand Rapids 10-13. Kalamazoo 14. Battle Creek 15. Jackson 16.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Shenandoah, Ia. 6. Clearfield 7. Wilkes 8. Cornhusk 9. Creston 11. Calmarville, Mo. 12. Corydon, Ia. 13. Berne 14. Centerville 15. Unionville, Mo. 16.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Williamstown, Pa. 6. Lykens 7. Cattawissa 8. Berwick 9. Milton 11. Williamsport 12. Lockhaven 13. Bellefonte 14. Jersey Shore 15. Bloomsburg 16.

MISSOURI GIRL (Western: Norton and Farrell, mgrs.): Geneseo, Ida. 6. Colfax, Wash. 7. Palouse 8. Pomeroy 9. Dayton 11. Walsburg 12. Walla Walla 13. North Yakima 15. Ellensburg 16.

MONO, WILLIAM V. (A. A. Powers, mgr.): Winnetka, Minn. 4-6. Grand Forks, N. D. 7. Crookston, Minn. 8. Fargo, N. D. 9. Billings, Mont. 11. Butte 12. Great Falls 13. Helena 14. Missoula 15. Wallace, Ida. 16.

MORAL CODE (Arthur Hammerstein, mgr.): Buffalo, N. Y. 4-6.

MOTHER, Wm. A. Brady, mgr.): Kansas City, Mo. 2-9.

MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): St. Paul, Minn. 5-9.

MURPHY, TIM: Atlanta, Ga. 16.

OLYMPIC CHANCEY (Augustus Pitou, mgr.): St. Paul, Minn. 3-9.

OVER NIGHT (William A. Brady, mgr.): Boston, Mass. Aug. 7—Indefinite.

PAID IN FULL (Wagenhals and Kemper,

mgrs.): Buffalo, N. Y. 4-9. Toronto, Ont. 11-16.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Belding, Mich. 6. Lake Odessa 7. Hastings 8. Albion 9. Battle Creek 10. Jonesville 11. Angola, Ind. 12. Albion 13. Paulding, O. 14. Ottawa 15. Lima 16. Nevada 17. 18.

POLLY OF THE CIRCUS (Eastern: A. S. Stern, mgr.): Toronto, Ont. 4-9. Rochester, N. Y. 11-13. Syracuse 14-16.

POLLY OF THE CIRCUS (Western: A. S. Stern, mgr.): Baltimore, Md. 8-9. Norfolk, Va. 11. Petersburg 12. Richmond 13. Winston-Salem, N. C. 14. Charlotte 15. Greenville, S. C. 16.

POMANDER WALK (Lieber and Co., mgrs.): New York city 2-16.

POYNTER, BEULAH (Burt and Nicolai, mgrs.): Ft. Wayne, Ind. 8-9. Terre Haute 7-9. St. Louis, Mo. 10-16.

PRISONER FOR LIFE: Boston, Mass. 4-9.

ROCK OF AGES (Rowland and Clifford, mgrs.): Omaha, Neb. 8-9. St. Joseph, Mo. 7-9. Des Moines, Ia. 10-13. Peoria, Ill. 14-16.

ROSAIRY, THE (Gaskell and MacVitty, mgrs.): New Hampton, Ia. 8. Charles City 7. Osage 8. Austin, Minn. 9. Albert Lea 10. Blue Earth 11. Fairmont 12. Estherville, Ia. 13. Spirit Lake 14. Spencer 15. Emmetsburg 16. Sioux Falls, S. Dak. 17.

ROSAIRY, THE (Rowland and Clifford, mgrs.): Hoopston, Ill. 7. Gibson City 8. Bloomington 9. Chicago Heights 10. Elgin 11. Rochelle 12. Sterling 13. Bushnell 14. Macomb 15. Hannibal, Mo. 16.

ROSAIRY, THE (Co. 1: Rowland and Clifford, mgrs.): Springfield, Ill. 3-9. Indianapolis, Ind. 11-16.

ROSAIRY, THE (Co. 2: Rowland and Clifford, mgrs.): Peoria, Ill. 5-9. La Salle 10. Dixon 11. Beloit, Wis. 12. Portage 13. La Crosse 14. Eau Claire 15. Stillwater, Minn. 16.

ROSAIRY, THE (Southern: Rowland and Clifford, mgrs.): Altoona, Ill. 6. Benton 7. Marion, Ind. 8. Paducah, Ky. 9. Anna 11. Murphysboro 12. Carbondale 13. Harrisburg 14. McLeansboro 15. Mt. Vernon 16. Belleville 17.

ROSAIRY, THE (Western: Rowland and Clifford, mgrs.): Morrisville, Ill. 6. Freeport 7. De Kalb 8. Janesville, Wis. 9. Madison 10. Rankakee, Ill. 11. Gilman 12. Renton 13. Champaign 14. Pontiac 15. Ottawa 16. Streator 17.

ROSE, THOMAS W. (Frascoe and Lederer, mgrs.): Chicago, Ill. Aug. 10—Indefinite.

ROUND UP, THE (H. J. Cohn, mgr.): Boston, Mass. 4-16.

ROYAL SLAVE (George H. Bubb, mgr.): Graceland, Ill. 11—Indefinite.

ROYAL SLAVE (Co. 2: George H. Bubb, mgr.): Chester 9. Vermont 11. Rushnell 12. Avon 13. Abington 14. Stronghurst 15. Dallas City 16. SALVATION NELL (Vaughan Glaser, mgr.): Chicago, Ill. 5-9.

SCOTT, CYRIL (Messrs. Shubert, mgrs.): New York city Aug. 4-9.

SEARS, BELLA (Joseph M. Gaites, mgr.): Boston, Mass. Sept. 3—Indefinite.

SERVANT IN THE HOUSE (Gaskell and MacVitty, mgrs.): Portage, Wis. 6. Cambridge 7. Watertown 8. Fond du Lac 9. Berlin 11. Waupun 12. Appleton 13. Chilton 15. Suncheon Bay 16. Green Bay 17.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Aug. 28-Sept. 16.

SERA, THOMAS E. (A. H. Woods, mgr.): Coatsville, Pa. 4-9.

SIS PERKINS (C. Jay Smith, mgr.): Tinton, Ind. 6. Akron 7. Warsaw 8. Elkhart 9. Benton Harbor, Mich. 10. Plainwell 11. Grand Lodge 12. Cheneaning 13. Bay City 14. Port Huron 15. Flint 16. Saginaw 17.

SPEEDY MARRIAGE (H. J. Cohn, mgr.): New York city Sept. 9—Indefinite.

STALH, ROSE (Henry B. Harris, mgr.): New York city Aug. 31—Indefinite.

STAMPED, THE (A. G. Delamater, mgr.): Dayton, O. 4-9. Grand Rapids, Mich. 7-9. Chicago, Ill. 11-16.

STRUGGLE, THE (Wills Amusement Co., mgrs.): Toledo, O. 4-9. Chicago, Ill. 10-30.

TEMPER AND SUNSHINE (Woods and Chalk, mgrs.): Chandler, Okla. 6. Cleveland 7. Solvay, N. Y. 8.

THAIR (Joseph M. Gaites, mgr.): Johnstown, Pa. 4-6. Altoona 7-9. Pittsburgh 11-16.

THIEF, THE (Eastern: Geo. A. Sullivan, mgr.): So. Bethlehem, Pa. 8. Easton 7. Portersville 9. Norristown 9.

THIRD DEGREE (United Play Co., mgrs.): Chicago, Ill. 8-16.

THY NEIGHBOR'S WIFE (Daniel Frohman, mgr.): New York city Sept. 5—Indefinite.

TRAVELING SALESMAN (Eastern: A. S. Stern, mgr.): Freeport, Ill. 6. Rockford 7. Beloit, Wis. 8. Racine 9. Waukegan, Ill. 10. Janesville, Wis. 11. Kenosha 12. Harvard, Ill. 13. De Kalb 14. Sycamore 15. Aurora 16. Joliet 17.

TRAVELING SALESMAN (Western: A. S. Stern, mgr.): Cedar Rapids, Ia. 6. Boone 7. Fremont, Neb. 8. No. Platte 9. Denver, Colo. 11-16. Victor 17.

TROUSDALE, BOYD (E. H. Brown, mgr.): Carroll, Ia. 6. Atlantic 7. Clarinda 8. Shenandoah 9. Council Bluffs 10. Red Oak 11. Tecumseh, Neb. 12. Lawrence 13. Grand Island 14. York 15. Hastings 16. Grand Island 17.

UNCLE TOM'S CABIN (Kibbie and Martin, mgrs.): Titusville, Pa. 6. Erie 7.

UNCLE TOM'S CABIN (Terry's): Osage, Ia. 6. Charles City 7. Nashua 8. Janesville 9.

WARF, HELEN (Henry B. Harris, mgr.): Boston, Mass. Sept. 4—Indefinite.

WAY DOWN EAST (Wm. A. Brady, mgr.): Minneapolis, Minn. 3-9.

WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Cairo, W. Va. 6. Pensacola 7. West Union 8. Kingswood 9. Piedmont 10.

WHITE SLAVE (Robert and John Campbell, mgrs.): Cincinnati, O. 3-9.

WHITE SQUAW: Providence, R. I. 4-9.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Baltimore, Md. 4-9. Washington D. C. 11-16.

WIRE, THOMAS, AND JOHN BARRYMORE (Charles Dillingham, mgr.): Chicago, Ill. Sept. 5—Indefinite.

WOLF, THE (Ernest Latimore, mgr.): Leonard, Tex. 6. Ladonia 7. Commerce 8. Sulphur Springs 9.

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field, Mass., 8. 9.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.):
New York City Aug. 29—Indefinite.
ALBION (Edw. J. Albee, mgr.): Providence, R.
I., May 1—Sept. 10.
ALCAZAR (Bielasco and Mayer, mgrs.): San
Francisco, Cal., Aug. 29—Indefinite.
ALHAMBRA (Boche and Marvin, mgrs.): Chi-
cago, Ill., July 24—Indefinite.
ARDEN, CAROL: Pueblo, Colo., July 1—Sept.
10.
ASSOCIATE PLAYERS (Clinton Woodward,
mgr.): New London, Conn., July 6—Indefi-
nite.
AUDITORIUM (William Stoerner, mgr.): Los
Angeles, Cal., July 10—Indefinite.
BAKER: Spokane, Wash., Sept. 3—Indefinite.
BELASCO AND STONE (Bielasco and Stone,
mgrs.): Los Angeles, Cal., Indefinite.
BELGRADE (J. E. Lewis, mgr.): Rome, N. Y.,
Aug. 14—Indefinite.
BENNETT, J. MOY: Cobalt, Can.—Indefinite.
BLOU: Pawtucket, R. I., Aug. 14—Indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.):
Oakland, Cal.—Indefinite.
BONSTELLE, JESSIE: Detroit, Mich., July 17—
Sept. 9.
BURBANK (Oliver Morosco, mgr.): Los An-
geles, Cal.—Indefinite.
CAPE (E. V. Phelan, mgr.): Peaks Island, Me.,
June 24—Indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug.
21—Indefinite.
ODDY, LEWIS J. (Cole and Dull, mgrs.):
Stamford, Conn., Aug. 28—Indefinite.
COLLAGE: Chicago, Ill., Sept. 4—Indefinite.
COLUMBIA PLAYERS (Berger and Metacott,
mgrs.): Washington, D. C. April 17—Sept. 9.
Baltimore, Md., 11—Indefinite.
CRAIG (John Craig, mgr.): Boston, Mass.,
Sept. 1—Indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn,
N. Y., Sept. 9—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa.,
Aug. 28—Indefinite.
ELITCH GARDEN: Denver, Colo., June 11—
Indefinite.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth,
Minn., June 27—Sept. 10.
GLASSER, VAUGHAN (W. B. Garry, mgr.):
Detroit, Mich., Sept. 3—Indefinite.
GREW (Wm. Grew, mgr.): Houston, Tex., June
24—Indefinite.
GOTHAM (Percy Williams, mgr.): Brooklyn,
N. Y., Sept. 2—Indefinite.
HALL, LOUIS LEON: Jersey City, N. J., Aug.
28—Indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.,
Indefinite.
HOLDEN (H. M. Holden, mgr.): Washington,
D. C., Aug. 28—Indefinite.
KELLER, JOHN E.: New York City Aug. 21
Indefinite.
LAKEVIEW: Lowell, Mass.—Indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spo-
kane, Wash., Aug. 13—Indefinite.
LINCOLN PARK (Harry D. King, mgr.): New
Bedford, Mass., June 26—Indefinite.
LONGMAN, LESTER: New Bedford, Mass.,
Aug. 4—Indefinite.
LYTELL, VAUGHAN (Bert Lytell, mgr.): Al-
bany, N. Y.—Indefinite.
MACK, WILLARD: Vancouver, B. C., July 3—
Sept. 15.
MAJESTY (N. Appell, mgr.): Utica, N. Y.,
May 1—Indefinite.
MARLOWE: Chicago, Ill., Aug. 28—Indefinite.
MORISON, LINDSAY: Boston, Mass., May 15—
Sept. 16.
NORTH BROTHERS (Frank North, mgr.): Ok-
lahoma City, Okla., Sept. 18—Indefinite.
NORTH BROTHERS (Sport North, mgr.): To-
peka, Kan., Sept. 4—Indefinite.
O'NEIL, NANCE: San Francisco, Cal., Aug. 21
Indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.):
Philadelphia, Pa.—Indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Brook-
lyn, N. Y., Aug. 28—Indefinite.
PRINCESS (Elbert and Getchell, mgrs.): Des
Moines, Ia., Aug. 27—Indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seat-
tle, Wash.—Indefinite.
PROCTOR: Newark, N. J., July 17—Indefinite.
RIVERVIEW: Louisville, Ky., July 16—Indefi-
nite.
SANDUSKY-STOCKDALE (Sandusky and Stock-
dale, mgrs.): Seattle, Wash., Aug. 6—Indefi-
nite.
SHERMAN: Elgin, Ill., Sept. 4—Indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.):
New York City Aug. 5—Indefinite.
STARKEY PLAYERS (J. N. Montgomery,
mgr.): Jacksonville, Fla., Aug. 13—Indefinite.
**STEVENSON, LAMBERT AND GEORGIE COOP-
ER**: Oakland, Cal., July 17—Sept. 9.
TAYLOR, HARRY W.: Taunton, Mass., Aug.
10—Indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.):
St. Joseph, Mo.—Indefinite.
TRIMONT, NIP: Indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Wil-
liamsport, Pa., May 26—Indefinite.
VALE (Travers Vale, mgr.): Hoboken, N. J.,
Aug. 21—Indefinite.
VANCE, WILLIAM (Robert Playlock, mgr.):
Des Moines, Ia., July 6—Indefinite.
VAN DYKE-EATON (H. Walter Van Dyke,
mgr.): Milwaukee, Wis., Aug. 14—Indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha,
Nebr., Aug. 28—Indefinite.

TRAVELING STOCK COMPANIES.

CHICAGO (Charles RossKam, mgr.): Canton,
O., 4-9 Alliance 10-16.
COOK'S (Carl W. Cook, mgr.): East St. Louis,
Ill., Aug. 14—Indefinite.
CULHANE'S COMEDIANS (W. E. Culhane,
mgr.): Petersburg, Ill., 4-9.
DE ARMOND SISTERS (G. E. Dawson, mgr.):
Jefferson City, Mo., 3-9.
DE VOSS, LOUIS: B. Rotour, mgr.):
Strawberry Point, Ia., 4-9. Mikador, Ia., 11-16.
GILLESPIE, ARTHUR: Princeton,
Ill., 4-9. Woodstock 11-16.
GUY (C. W. Mercer, mgr.): Rochester, Ind.,
4-9.
HALL, JESS: Appleton, Wis., 3-8.
HAYER PLAYERS (Lucy M. Hayer, mgr.):
Mound City, Kan., 4-10.
HICKMAN-BESSEY (James D. Prondlove,
mgr.): Streator, Ill., 4-9. Canton 11-16.
HIMMELIN ASSOCIATE PLAYERS (Ira B.
Earle, mgr.): Jackson, Mich., 28-Sept. 10.
Sandusky, O., 11-23.
HIMMELIN'S IMPERIAL (A. H. Graybill,
mgr.): Lima, O., 4-9. Montpelier 11-16.
KNICKERBOCKER (Murphy and Shurwood,
mgrs.): Springfield, Kan., 4-9. Lees Summit,
Mo., 11-16.
LEWIS (W. F. Lewis, mgr.): Grafton, Neb.,
4-9.
LOCKES, TIE (W. H. Locke, mgr.): Buffalo,
Wyo., 4-7.

(Continued on page 26.)

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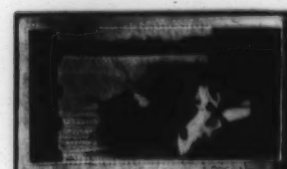
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MOTION PICTURES



"SPECTATOR'S" COMMENTS



EDNA PAYNE
Ingenu with the Lubin Company

It seems that the American film makers have been living in a fool's paradise. Here they have been for the last couple of years imagining that they were actually leading the world in the true artistic development of motion picture drama. They have been congratulating themselves over the elimination of the old-time overacting and other crudities and the substitution of more natural art in their methods. They have been thinking also that they are steadily improving the literary and dramatic quality of their film fiction. At any rate, they have seen the foreign film retire from general public favor in America, while in Europe the American business has increased by leaps and bounds. But it now seems that the Americans have been dreaming. The supposed superiority of their product is all a delusion. Along comes the *Moving Picture World* for the second time with its little teaspoonful of cold water to dash bright hopes into the depths of despair. The occasion for the *World's* second attack of pessimism is the Dante's *Inferno* film made in Italy after two years' arduous and excellent work. Why, asks the *World* in effect, could not this great picture have been made in America? It proceeds to answer the conundrum in language that should surely make the American manufacturers hang their heads in shame. The Americans, so the *World* asserts, have "most arbitrarily fixed a low standard of intelligence of the American public, guided therein by the state of their own intelligence." "Ninety per cent. (liberal estimate)," the *World* declares, "would not have known what 'Dante' was or what 'Inferno' meant." The Americans, it seems, have been too busy getting out Red Eagle's War Dance films (for European consumption), to listen to the higher call even if they had been able to understand the higher call if they had heard it. The result will be, the *World* avers, that "the moving picture will have somewhat of a fall in the near future."

In the face of this exhortation of "ninety per cent. (liberal estimate)" of the American manufacturers by a supposed friend of the business, it seems perhaps a little useless for The Spectator to offer a word or two of good cheer. However, let the American makers not take their castigation overmuch to heart. So long as they continue to produce every day in the week and every week in the year such films as they are now turning out, with constant indications of continued improvement, they need not worry too much over the production in Europe, once or twice in a decade, of a film like Dante's *Inferno*. It may also be some consolation for them to remember that the Dante film was made where it should have been made, and that good as it is it is not entirely free from criticism. Therefore let the Americans continue to struggle along in their poor "ignorant" and "low standard" way, doing the best they can with such films as Enoch Arden, and Ramona, and Pippa Passes, and The Battle Hymn of the Republic, and The Death of King Edward III, and the Edison historical series, and the coming Selig film illustrating in magnificent realism the discovery of

America, and some of the Essanay, Kalem, Lubin, Rex and Reliance pictures, and a few hundred other low cowboy films of that class.

There is another consolation the American manufacturers may extract from the situation—a ray of sunshine flickering through the gloom—and that is the possibility—nay, the probability—that the paper in question will presently reverse itself. It has a most delightful habit of facing opposite ways at regular intervals and often at one and the same time. Indeed it was only a few weeks since that in happy mood it found the Cowboy pictures of the American makers quite to its liking. There is no reason, therefore, why it may not flop back again to a more charitable view of American quality and enterprise. Anyhow, one bad turn deserves a good one.

Recent comments in these columns regarding the evil of ignorant projection and music in many picture houses have called forth numerous remarks along similar lines from *Mirror* readers writing to The Spectator. One of these writers, signing himself "Commentator," declares that it is "almost unbelievable how very inappropriate most of the music is that is played by usher-plano-thumpers, near-pianists, bijou orchestras, with of course the inevitable trap drummer." "Commentator" wants the film companies to send out printed lists of appropriate music with each reel, as was done some time ago by Pathe Freres. Perhaps "Commentator" is not aware that the plan was tried by Edison and Vitagraph a year or more ago, but it did not meet with much encouragement. The truth was that too few of the alleged musi-



W. EARNEST GARCIA
With the Selig Company (Western)

cians playing for the pictures could play the appropriate music when told what it was. Some of them couldn't even read music, as Pathe Freres found out. Still, if the manufacturers would send out music cues it might in time educate the backward house managers up to the point of engaging real musicians.

Another friend, Emmett C. Hall, of Glen Echo, Md., who, by the way, wrote the scenario of the film to which he refers, expresses himself as follows regarding the bad type of musicians:

I wish there was an open season for bonehead musicians. I observed your comments on the serving up of His Trust, garnished with "Follies." On one of the occasions when I saw the film, the accompanying noise, from the first scene straight through, was "Yankee Doodle," except in the battle scene, when the intelligent musician burst triumphantly into "The Star Spangled Banner" when the Confederates charged and took the breastworks. With things like that at liberty, what is the use of trying to do good work?

Still we mustn't forget that there are many good and intelligent musicians in addition to those we delight in roasting. Unfortunately, the good musician does not attract the attention he should. His fine work very often calls for no comment. We can only hope, however, that his kind will increase in number and that every manager will eventually learn that permanent success may be

achieved in this business only by putting on his show intelligently in all departments.

For managers of the houses are of course to blame in the first instance for the sins of their operators and musicians. But what can you expect? In one way the system of house management in this country is not developing along a line that will be likely to encourage intelligent handling of motion picture films. The organization of chains of theatres, while economically advantageous, presupposes a central head with only supernumeraries in active charge of each house. Where the chain is carefully watched by the heads of the business, presumably people of intelligence, this system may work excellently with no deterioration in the quality of the entertainment. But where, as it is in too many cases, the heads seldom if ever see the individual houses, leaving the actual conduct of affairs to mere clerks, promoted perhaps from ushers because they will work for a mere pittance, the system is bound to result in low grade management.

The fact is that in many cases the local house managers are graduates from ushers or porters. If they have been well trained they have often developed excellent qualities of neatness and are able to see that their houses are scrupulously clean, which is decidedly a necessary thing. But there are other considerations also that should enter into the management of an amusement place. The show itself is worthy of some little intelligent attention, and to give it this intelligent attention a mind is required at least a degree or two above the scrub pail.

THE SPECTATOR.

DISCOVERY OF AMERICA IN FILMS.

The combined energies of the various departments of Selig's Chicago plant are directed at present towards the production of what is claimed will be the most elaborate and expensive motion picture ever produced, the History of the Discovery of America. W. N. Selig is giving the work his personal and undivided attention, and this gigantic undertaking promises to eclipse all the previous big things that he has to his credit.

In one or two scenes recently the Selig people used the three original caravels, which were sent to this country by the Government of Spain during the Chicago World's Fair. They were completely refitted by the Selig Company, at great expense, and taken many miles out on Lake Michigan, manned by some three hundred actors, in correct Columbus' period costumes. Before the picture is completed it is estimated that it will cost somewhere in the neighborhood of \$51,000.00.

The various historical and educational bodies of the country are co-operating with the Selig Company, as are also the Knights of Columbus, and many other Catholic orders.

Three years have been spent in preparing for the production, and every detail promises to be absolutely historically correct.



Pack, N. Y.

CHARLES DE FOREST
Of the Rex Family

LETTERS AND QUESTIONS.

Answered by "The Spectator."

R. Guthrie Kelly of Sheldon, Ill., thinks it is a waste of ink to boost The Spectator, and his reason is at least a novel one; it is not for The Spectator to say how good it is. "No one ever reads these boosts," says Mr. Kelly, "except Mimsos readers and they know he's good. If they don't why do they read his dope?" Frankly, Mr. Kelly, The Spectator takes much of the boosting he gets with large saline accompaniments. He has always realized that nearly all boosts are sugar coatings for favors asked in the shape of questions to be answered. They are given, as tips are given to the waiters, quite freely to be sure, but with the idea that they will result in more cheerful service. But being offered, it isn't in human nature to throw them all away, although many boosts do, in fact, suffer that fate, just to show perhaps that they are not necessary. Also, there is journalistic authority for newspapers printing praise of themselves, vain though it may appear. All papers do it. Now for your own question that came with your boost (ha! ha!): The last advice from the Essanay company, dated Aug. 19, stated that "Lottie Briscoe has been with the Essanay company fourteen months." Nothing was stated about her leaving. The other item in another part of THE MIMOS of another issue, crediting her with being in the Orpheum stock in Philadelphia, may be true for all that; likewise both reports may be true. Lottie Briscoe herself can tell us. In the language of the old time road company advertisement, "Lottie Briscoe, please write."

"L. W. R.," New York, wants to know how much is paid for scenarios. Malcome Taylor of Hannibal, Mo., asks how scenarios are arranged. Charlotte Meador of Atlanta, Ga., inquires if it is necessary to carry on conversations in scenario manuscripts. All these questions have been answered several times in this department, but here goes again briefly: Scenarios may contain (1) a list of characters; (2) a brief synopsis of the story in a single paragraph something similar to a MIMOS review or a manufacturer's bulletin description; (3) the story divided into scenes in the order in which they should appear in the picture. Each scene should briefly describe the action without conversation or dialogue. For instance:

"Scene 1. Front of picture show. Grouchy old crab (The Spectator) buys ticket and enters."

"Scene 2. Interior of picture show showing section of occupied seats and the screen or stage. Grouchy old crab takes vacant seat and watches picture on screen. Picture ends, curtain is raised, vaudeville team appears. Card announces Tommy Tough and Flossie Punk. Act is rotten. Grouchy old crab goes out in disgust followed by rest of audience."

"Scene 3. Street showing front of saloon. Grouchy old crab enters saloon."

The rest of this scenario is unnecessary. The moral is: Why do folks take to drink? The prices paid for scenarios range from \$5 to \$50. Higher prices have been heard of, but don't count on the big money until you see it in your hand. One of you, at least, is from Missouri.

Charlotte Meador, Atlanta, Ga.: The Vitagraph has several leading ladies. The leading lady in The Sleep Walker (Vita) was Hazel Neason. Other questions are answered elsewhere.

"B. D. A.," Oklahoma, Okla., writes of her favorites, first, Florence Turner, who "is wonderful" and second, Mary Fuller whom "I just simply love." The Spectator

is not informed about the family affairs of either of these ladies, and therefore cannot enlighten "B. D. A." on that score. Mabel Normand, Mary Pickford, Alice Joyce, Mabel Trunnelle, Edith Storey and Hazel Neason also come in for words of praise from "B. D. A."

"C. A. H.," of New York, "a constant reader of THE MIMOS who seldom asks questions," writes to help out in answering a recent inquiry regarding the husband and child in The Bolted Door (Kalem). "The husband was George Melford and the child Edith Haldimand," says "C. A. H.," who adds: "I got her name when she played in The Lonely Little Girl, through THE MIMOS."

"Six Bronx girls" write to say how much they "are in love with the little dark eyed girl of the Biograph."

"Constant Reader," Philadelphia, Pa.: The leading lady in The Working Girl's Success (Lubin) was Miss Ridgley.

"Film Fan," Chattanooga, Tenn., after remarking that "your comments and answers sure make enjoyable read-



HOME OF THE COLLEEN BAWN, KILLARNEY, IRELAND

ing to any one interested in pictures," naively adds: "Now of course I will ask some questions if you please." The leading man with the Western Lubin is Jack Standing. The rescue of the child in the Edison film, The Switchman's Tower, it is not thought best by the company to explain. There are tricks in all trades and professions and this was one of them. No, the woman did not really snatch the child from in front of a train going that fast. So "Film Fan" need worry on that score no longer. "Film Fan" thinks "The Vitagraph and Lubin companies have the most likable people in the whole bunch."

Lillian Waters, New York writes: "Your interesting notes regarding motion pictures have caused me to become a devotee of THE MIMOS. Your film criticisms are true and just." Questions: The teacher in She Came, She Saw, She Conquered (Vita) was Helen Gardner. The Vitagraph Company has a stock company in California and several operating from the main studio in Flatbush, Brooklyn, 15th and Locust Streets.

"W. T. F.," of New York complains because the Biograph Company does not announce the names of their players, declaring: "It takes half the beauty out of their excellent pictures. A regular patron of a theatre

goes to see certain people whom he has learned to admire and whose names he knows. So why shouldn't a regular motion picture patron have the same privilege?" Give it up. The young man who played the son in His Son (Reliance) was Harry Benham.

"Jo," Washington, D. C.: The Imp Stock Company has never been pictured in THE MIMOS. The leading man in The Lineman (Imp) was Mr. MacDonald. Never heard of "Zane Grey the author" playing leads in any Kalem Company and cannot tell the name of the leading man referred to because "Jo" does not state which Kalem Company is meant. There are four—two in California, one in New York and one in Ireland.

Helen Clifford, Hannibal, Mo.: Billy Quirk played Billy in Billy's Marriage and Gwendoline Pates played Betty. Have no record of Frank Launing, of the Kalem stock playing in Paid in Full. He appeared in The Suburban in 1903 at the Academy of Music. If he was in Paid in Full, it was in a road company.

ILLUSTRATIONS.

Charles De Forrest, whose picture appears in this week's issue, has been with the Rex company almost since its debut in the film world. His power at characterization is exceptional. His work as the demented brother in "On the Brink" attracted considerable attention. His ability at comedy was recently displayed in "Castles in the Air" where he played the part of the cook.

The work of Edna Payne, the little ingenue with one of the Lubin companies, has just called for much pleasing comment from MIMOS readers and in MIMOS reviews. Her portrait this week will therefore be welcome.

Al Ernest Garcia of the Selig Western players is a pleasing, careful player who brings grace and understanding to his interpretation of a wide variety of parts.

The illustration of the original Colleen Bawn stone cottage, about five or six miles from Killarney, in County Kerry, Ireland, in this issue of THE MIMOS, is from a scene that forms one of the backgrounds in the coming three-reel production of this great story by the Kalem company. The photography is said to be magnificent.

CHICAGO EXHIBITORS ENTERTAINED.

Aug. 25, the exhibitors of Chicago and of many outside cities were the guests of the Selig company, at the Chicago studios. They were carried in forty autos, had their pictures taken by the motion picture camera, saw the film exhibited two hours later, acted in a motion picture story arranged for their special benefit and otherwise enjoyed themselves to the limit.

FILMS IN WASHINGTON SCHOOLS

Educational pictures may soon be used in the Washington, D. C., schools. Dr. Davidson, the new superintendent, is reported as favoring the policy, believing with Mr. Edison that geography, art, literature and the sciences can be taught best in that way.

SELIG FOUR REELS THIS WEEK.

The Selig fourth release per week commences this week with the issue of Friday. Selig release days are now Mondays, Tuesdays, Thursdays and Fridays. The first Friday release, Aug. 8, will be The Heart of John Barlow.

Reviews of Licensed Films

A Handsome Man (Vitagraph, Aug. 26).—It would have been much better if the Vitagraph company had produced this story as it was originally written by the poet, Carleton, for it is evidently taken bodily from Farm Ballads. The way the story is adapted, however, all the poetic sentiment and opportunity for dramatic emotion logically induced, are lost. Mr. Costello, who is the only player seen in the film, makes it almost a farce by his extravagant anger, smashing dishes and kicking the furniture. Instead of making the character a farmer who has quarreled with his wife, he is a broker, smoking cigarettes to calm his angry spirits. He is first seen at the breakfast table alone after the quarrel. He goes to his office, abuses the letters that are placed on his desk, goes out and buys a box of flowers and returns home to make it up with his wife, only to find a note from her that she has "gone with a handsome man." He is about to commit suicide when she telephones that she is out riding with her father.

Spike Shannon's Last Fight (Essanay, Aug. 26).—Mr. Anderson as Spike looked and acted like a real pugilist, which certainly puts another feather in his cap of versatility. The story woven around the character, is also quite interesting. Spike falls in love with a girl in the conventional way, which is to say that he knocks down a chap who has lusted after her, and straightway, with female inconsistency, she permits Spike to walk home with her. But she insists that he quit fighting if she marries him, and he quits. Two years later she falls ill and the doctor declares a \$5000 operation will be necessary. So Spike once more dons the gloves, wins the fight and saves his wife.

Words and Hearts (Biograph, Aug. 28).—This film is somewhat reminiscent of "His Trust" in effects obtained by the desolation of an old Southern home by fire. The life of the South at this period and the character of the people are brought out with convincing force. The film is virtually in two parts. The first section, however, does not seem to complete its

action. One wonders how certain results were accomplished after the war was over. The Southern belle consents to marry the young Confederate soldier, but after the war, when he returns to find his home burned to the ground, she has somehow forgotten her vow and given her heart to another. The old negro, a former slave of the family, then brings out the family money chest he had hidden during the devastation, and the youth falls in love with a poor girl who, unknown to him, had aided his escape during the war when he had returned to see the girl who later killed him.

Fountain of Youth (Lubin, Aug. 28).—There is some fun in this film, though one has the feeling there might have been more if more comedy had been introduced. A gouty old gentleman goes to sleep and dreams he is young again. After playing with the children, he is about to be taken to the insane asylum, when he wakes up much improved in temper.

The Secret (Lubin, Aug. 28).—There is no apparent reason back of this comedy, therefore it is not as amusing as it would otherwise be. Cigarette smoking is, of course, not sanctioned among the best society of this country. Accordingly it is hard to sympathize with our lady of the film. She smoked cigarettes in private. Her husband returned unexpectedly, smelt smoke and blamed it on another man. The maid then made it appear as if it were she.

Queer Folks (Vitagraph, Aug. 29).—Not only this farce surely possesses in its background and characters, and is fraught with amusement. It deals with the love affairs of a number of circus freaks. The fat girl is the belle of the circus. The living skeleton and the strong man are rivals for her hand. The bearded lady sighs in vain for the attention of the living skeleton, and receives it after this gentleman vanquishes the strong man in a most surprising manner.

The Surgeon's Temptations (Edison, Aug. 29).—A well defined and dramatic composition, played with the Edison care and understanding, is naturally and consistently unfolded

on this film. The surgeon's rival falls into his hands to undergo an operation. The physician does not yield to the temptation that naturally comes, and later when the young man, in gratitude, provokes a quarrel with his sweetheart to give the surgeon a chance the latter brings them together again. The full import of the quarrel and the letter is not apparent.

The Ranch in Flames (Pathe, Aug. 28).—The dramatic element is present in this film, and it possesses more or less originality. It affords opportunity to present a highway robbery by a woman and a lynching interrupted by fire, which is to all appearances actual and involves the rescue of a baby by the woman who committed the crime, thus causing her to be forgiven, and her husband to be reinstated in society. He was discharged from the ranch for picking a quarrel. Two months afterward his wife in despair at their poverty dressed herself as a man and held up the stage. She changed her clothes before discovery, and sent her horse on with the loot she had gained. The animal fell into her husband's hands, and being caught with the goods, he was about to be lynched when the ranch owner's home took fire. Then the above mentioned rescue took place and all was well. The acting is acceptable, but not deep. Of course, if the lady had shown the average caution and had not left her ill gotten gains on the horse's saddle the story would never have occurred.

The Playwright (Essanay, Aug. 29).—The charm of this picture lies in the clever, painstaking naturalness of the acting and management. The story is neither new nor subtle. It is quite simple and also quite truthful except, perhaps, in the extra difficulty represented of a green author getting the managers to let him leave his play. They will take plays readily enough and give receipts for them, meanwhile complaining plaintively to the newspapers because there are so few good plays. Another point where the story overdoes it is in the amount of the check given to the author on advance royalties. Did any one ever hear of a green author having \$1,400 forced on him on first acceptance of his manuscript? The author in this story had a hard time of it. He was put out of his room, lost his typewriter and starved on the street. A kind hearted woman and her daughter took him in and had him doctor back to health. Then he read an advertisement calling on him to come to the manager's

office and his play would be produced at once. All the parts were well taken.

A New York Cowboy (Selig, Aug. 29).—This New York cowboy is an imaginary character, altogether too romantically careless of life to be real. And yet his adventures, rambling as they are, prove interesting facts and a light. He laughs himself through the efforts of the seasoned cowboys to intimidate him, wins the girl for whom all the others have set their caps, makes a rough house of it when they get him drunk and finally when they are about to hang him in a tree beats a cigarette and a light. The girl, however, saves him by arriving in time to cut the rope with her snoring revolver. T. J. Carrigan was excellent as the New York cowboy. Myrtle Steadman as the girl was also good, as were (his) Thayer as the "boss" and the other players in the cast.

The Wrong Patient (Vitagraph, Aug. 29).—A humorous anecdote is given amusing treatment herein. A young veterinary surgeon is in love with a young lady, whose father is afflicted with the gout. The father's servant, awakening from sleep, mistakes this young man, who has been prescribing for the family horse, for the physician that is attending the gentleman of the gout. The servant then proceeds to carry out the prescription for the horse on his master. The man is cured, and presents his daughter in gratitude. John Bonny is the patient and father which needs no comment.

For the Sake of the Tribe (Pathe, Aug. 30).—This film makes a strong and convincing Indian story possessing originality and a number of exceptional and dramatic scenes. Three highwaymen disguise as Indians and rob the supply at the army post. The Indians are told that there will be no more supplies until the three Indians are delivered up. After a contention three braves of the tribe consent to assume to be the guilty ones. They dig their own graves, and are about to be shot, when one of the highwaymen who has quarreled with the other two over a woman arrives upon the scene and confesses. The real thieves are then captured.

Building the New Line (Kalem, Aug. 30).—A bright and original idea is the basis of this film that is manipulated with cleverness and interesting, and to all appearances actual background showing the construction work of the building of an electric railroad. The young widow of the ranch objects to the road being

put through her land. All obstacles prove unsuccessful. She has a tent placed upon the spot where the first hole is to be erected and guards the hole. The president's son obeying instructions from the father fascinates her by his pleasing manners, and decoys her away in his automobile for a ride, while the gang finish the course of the railroad through the land. The young man is not quite satisfied with himself; then the story ends rather abruptly by the widow forgiving him at a chance meeting. One feels it would take a little more persuasion.

Betty's Buttons (Edison, Aug. 30).—There is a fine little bit of sentiment in this child story. A little girl found herself much humiliated when her comrades made her out a "thief" by the familiar child formula of "Doctor, lawyer, merchant, chief, rich man, poor man, beggar man, thief." She ran home and told her parents. At that psychological moment her father had his foot on a \$20 bill dropped by the rent collector. He was out of work and had paid the collector his last dollar, so the twenty looked big. Indeed, the child's anguish over being called a thief brought him to his senses, and he picked the twenty up, ran after the collector to the office, restored the money, and got a job. This was belated virtue rewarded. Leonia Flurath was Betty, Herbert Barrington her father, and Miriam Nesbitt her mother. All were good.

The Silent Tongue (Edison, Aug. 30).—The imitability of Mary Fuller shines in this comedy all the more because in the part she plays she is trying to represent an impossibility. Who ever heard of a defect in hearing, requiring the use of an ear trumpet, causing a woman to keep her mouth shut? It takes something more than an ear trumpet to gag a feminine mouth, no matter which end of the trumpet is applied. Nevertheless Miss Fuller makes you believe it can be done. She has never met her guardian's nephew and so when he comes to visit, declaring he is done with women because they talk too much and he will only marry when he finds a girl with a silent tongue, mischievous Mary determines to be only partly deaf and dumb which should have made him suspicious. Their play, with his amused uncle looking on, is truly humorous. Of course it ends as it should. Harry Elyng made a fine uncle and Charles White was excellent as the nephew.

The Baron (Biograph, Aug. 31).—Good farce, very cleverly thought out and produced, is presented in this picture. The "Baron" is a waiter who has lost his job. He poses for the boarders in the boarding house, borrows from the landlady all the money that individual has or can get from the boarders, imposes himself on a title-hunting girl and her mother, and is finally exposed when another waiter recognizes him. With the exposure comes the distressing blunder he had made in getting a dog license instead of a marriage license from the license bureau. The acting has snap and the picture is well mounted.

The Villain Foiled (Biograph, Aug. 31).—There isn't much of a point to this little farce and the excellent acting of the Biograph players is unequal to the task of making it as interesting or amusing as Biograph farces usually are. The girl's lover has a rival who gets him drunk and "in Dutch" with the girl. The victim's friends straighten it out by making the girl think he took poison for love of her. So all was forgiven and the villain was foiled.

The Romance of Pond Cave (Lubin, Aug. 31).—A dainty Summer comedy is naturally and cleverly enacted around backgrounds of the sea played by the most popular members of the Lubin company. Ethel is fond of Arthur until she learns that he has failed in business, then she turns to Albert. Flo, her younger sister, however, prevents the young man from committing suicide at this double blow, the loss of his wealth and the loss of his sweetheart. She persuades him to start life anew, and in a year's time he becomes a civil engineer, which seems to show what determination can do. During an automobile trip Flo meets him while wandering away from the party. They meander into the road, and become so absorbed in each other's society that they stop the party's automobile behind.

Through Fire and Smoke (Selig, Aug. 31).—Here is another Selig fire picture delivered with the usual snap and realism that this company brings to bear on such a scene. Indeed, the fire was an actual one in Los Angeles, illustrated in *The Mirror* last week. The other backgrounds are likewise a notable feature, showing the work of factory girls in a shirt factory. One of these girls left her fireman lover for the foreman of the shirt factory. He is careless with some gasoline while in his laboratory cleaning a paint stain from his coat, called away into the workroom there is an explosion. The foreman shows his cowardice, and, of course, it ends as it should by the fireman rescuing the maid and winning back her love. The story is well constructed and developed, being especially distinguished by the use made of the real fire as noted above.

The Call of the Wilderness (Melies, Aug. 31).—This is an unusually well conceived and produced picture of the West. It has strong sentiment effectively expressed. A wealthy young fellow tries his luck at mining alone in the mountains. He finds an Indian girl mourning and starving herself at her mother's grave, and takes her to his shack, where he nurses her back to life. She begs not to be sent back to her tribe and he keeps her, making her his wife. News comes that he has fallen heir to big property, and he leaves her without telling of his intentions. In France he sees her vision, and starts back to the wild. She had waited patiently at the shack, but on the day of his arrival wandered out to her mother's grave and there he finds her dead. The part of the Indian girl was an exceptional piece of work.

On the Warpath (Kalem, Sept. 1).—The best scene in this Indian frontier story is the one where the young trapper and the Indian brave, each behind a tree, try to shoot each other. The trapper wins and is thus able to rescue little Bobbie who had secretly remained behind when the settlers fled to the stockade on the appearance of hostile Indians. Little Bobbie's escape from the redskin also offered numerous amusing as well as interesting scenes. But the stockade was rather flimsy in appearance and the bunch of Indians huddled together making an assault in force was not according to Indian tradition.

The Thumb Print (Vitagraph, Sept. 1).—The fine and impressive acting of the Vitagraph players and the careful handling of the action, together with the elaborate settings so common in Vitagraph productions, are insufficient to make the principal incident of this story acceptable, although they go a long way toward that end. A woman who has been induced to marry a man by misrepresentation, stands by while he and her former lover match pennies in one which shall commit suicide. The lover loses and the wife begs her husband to

release the lover from his bargain. It would seem that she might have told the police about it and gained her object. But the author has another way. A miner whom the husband has swindled shows up and stabs him. Then the wife runs to the lover and tells him of her husband's death. Just how this releases him from his ridiculous vow doesn't appear. The widow is now arrested for the murder and a thumb print figures in the trial. It is the thumb print of the real murderer and she is acquitted. Helen Case played the wife with fine effect and Harry Morey and Earl Williams were equally good as the husband and lover.

The Carrot Caterpillar (Pathe, Sept. 1).—This natural history subject proves itself most interesting. It is presented in colors that are exceptionally natural. The life of this worm, its habits and characteristics are vividly shown in a most careful and painstaking manner, showing the formation of the embryo shell and the gradual development into a butterfly.

Wedding Procession in Bavaria (Pathe, Sept. 1).—The festivities surrounding a high-class wedding of this country are aptly and interestingly depicted in this film, introducing characteristic customs and dances.

The Declaration of Independence (Edison, Sept. 1).—Fourth in the series of Edison historical films, this picture proves an able example of the excellence already inaugurated. Perhaps its most striking feature is its apt and painstaking representation of famous men. Thomas Jefferson (Marc McDermott),

Benjamin Franklin (Robert Brower), John Adams (Harry Linson), and John Hancock (Wadsworth Harris) are all recognizably present. Notable scenes are the meetings of the two Continental Congresses, the receipt of the petition by King George III, the writing of the Declaration by Jefferson, and the ringing of old liberty bell at Independence Hall. A view of the old bell is also shown. It is altogether an impressive and sumptuous performance that cannot fail to arouse and enthuse. And, best of all, there is no cheap melodrama woven in to give it interest. The Declaration of Independence is big drama in itself.

In the Shadow of the Pines (Selig, Aug. 28).—Wounded in battle the young officer is sent to the Canadian woods to recuperate. Here he falls in love with a quarter-breed Indian, the daughter of his host. When he asks for his father's consent, it is denied with the threat of dishonor. The young man accepts the verdict, and stays with the girl. The story is exceptionally vivid in the telling and acted with full import and meaning among backgrounds that truly represent. The scene where the girl rescues the young officer in his over-turned canoe is notable.

Among the Japanese (Selig, Aug. 30).—A thoroughly interesting and graphic picture from the nature of the titles and the views chosen showing the life and customs among these people. It was amusing to watch the pleasure the people derived from being photographed.

surely written by a ten-year-old girl, for who else could possibly see so much importance in meeting the Prince de Somebody.

The Western Doctor's Peril (American, Aug. 28).—This is a good Western story of dramatic strength and intensity, well acted among finely chosen scenes. A Western physician while starting out on a case comes behind a bandit who has just murdered at the station the station agent's brother. Pursuing the murderer, who escapes, he himself is believed guilty of the crime. The brother, impatient at the law's delay, decides to lynch the prisoner and decoys the sheriff away by a note. When they go to the jail they find the prisoner has gone. The sheriff's wife has let him out to attend the agent's sick child. The child's fever is broken, and naturally the agent does not feel like lynching a man who has saved his child's life. Doubt is cleared away by the arrival of the sheriff with the real culprit. A fake note had led to the murderer's capture, though just how is not explained.

A Straight Path (Reliance, Aug. 30).—There is an excellent idea in the story of this film and the acting is expressive. A woman mourning her boy's death catches a burglar in her house, who turns out to be a youthful novice. In memory of her dead son she lets this lad go, with money and good advice to keep to the straight path. A year later, her husband having neglected her for his business, she is about to elope with a sympathetic friend, when the youth she had befriended calls to repay her the money she had loaned him. It is the psychological moment and the lesson of the straight path comes back to her. She is saved and her husband soon returns to her side, driven by overwork to take to his home. A very strong story, but the construction is so broken, the threads so roughly woven together and the dramatic values so little developed that it does not appear to be nearly as strong as it is.

How Tony Became a Hero (Champion, Aug. 30).—Tony is an obvious attempt to copy the Italian characters Footshead and Tweedle-dum, but it is all a sad failure, except in the exasperating habit those comedians have of grimacing their thoughts to the camera. In this respect Tony is as bad as the rest of them. In other respects he is worse. The most of the trouble, however, was in the story, which is silly, shallow and wholly without wit. Tony is among cowboys and goes out to be a hero—a sort of Don Quixote business. He is captured by Indians, but an Indian girl rescues him, for which she is locked up in a shack over in Hoboken somewhere. Then the other Indians get drunk and are locked up, and Tony is a hero. There were some cowboys in the picture also, but as they didn't appear to know why they were there this reviewer can offer no explanation.

Reviews of Independent Films

A Daughter of Dixie (Champion, Aug. 28).—Anything for a war story, it seems. This Dixie girl is a traitor, for she saves her Northern lover, a fugitive in her house, by holding up her own brother, a Southern officer. At the point of a musket for half an hour, while the lover escapes. This feat of holding the gun at arm's length for thirty minutes was so impossible as to be laughable. The brother very kindly refrained from grasping it and ordered his soldiers to keep still also. After the war the Northern came back and claimed his bride. Both the brother and the lover declaimed to the camera, and the latter was inexpressibly awkward in all his movements. The girl's face when crying was something harrowing to behold, and the American flag with its forty odd stars—but what's the use?

Hot Springs (Imp., Aug. 28).—These views around Hot Springs, Ark., show the

springs and baths, the alligator farm and the ostrich farm.

His Royal Highness (Imp., Aug. 28).—Finer touches of subtle wit are missing in this farce, which is infantile and crudely constructed, although fairly well acted. Two sisters quarrel, one of them, the older, declaring that she is going out to see the Prince de Somebody, who is expected in town. An inmate of a lunatic asylum escapes, buys a masquerade costume and parades the streets, the older sister and other women taking him for the prince and paying him homage. Meanwhile the prince arrives incognito, walks aimlessly into the yard of the sisters' home, meets the younger one, is put to work washing dishes, and when he goes leaves a note telling who he is. The humorous climax is supposed to come when the older sister discovers that she has been duped and that his was an entertained the prince. The story was



BIOGRAPH FILMS



RELEASED SEPTEMBER 7, 1911

The Old Confectioner's Mistake

A Case of Toothache that Almost Caused a Tragedy

Old Daddy Dodson would have spent a cheerless life had it not been for the children in the neighborhood, who all loved him, and to all of whom he was indeed a daddy. He was an ice cream maker, and when the Lady Bountiful of the village takes all the kiddies for an outing he is commissioned to supply the ice cream. While making the cream he is seized with a violent toothache, and sends to his druggist friend for some laudanum to ease the pain. When the children get to the grove they become impatient for the ice cream, so Lady Bountiful goes to the nearest telephone to hurry it up. This and several other things hurry Daddy, and in his haste and excitement he pours the laudanum into the ice cream instead of extract. When he makes the discovery the ice cream is on its way, and the effort to intercept it or keep the children from eating it is most exciting.

Approximate Length, 999 feet.



RELEASED SEPTEMBER 4, 1911

The Stuff Heroes Are Made Of

How a Young Girl Cleverly Outwitted a Burglar

A young author comes to spend the summer at the homestead, and becomes quite impressed by Jennie and Alice, the two daughters of his hostess. He is, however, rather impartial in his attentions, though Jennie fancies she is the favored one. On the evening of his departure, mamma and papa go for a visit to be away over night. The sisters have several of their girl friends to come and keep them company for the night. An ugly-looking tramp, appreciating the favorable opportunity, breaks in, frightening the girls, with the exception of Alice, out of their wits. She, learning that her sister's locket is downstairs in easy access, braves the danger to get it, by pretending to be sleep-walking. Her scheme works until she tries to overpower the burglar. She puts up a stubborn fight, which terminated in her favor, for the author returns for his forgotten suitcase. The author is not long in realizing who is the real one of the sisters, much to Jennie's chagrin, who makes a bluff at self-destruction, but her rube sweetheart says: "Don't do it," and she "don't."

Approximate Length, 998 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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BIOGRAPH COMPANY

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

The Door Keeper (Ambrosio, Aug. 30).—This is foolish farce with no point to it worthy of the name. The janitor or concierge of a building goes out to a saloon and plays cards for drinks for half a day, while people call at the building and leave a variety of merchandise which a party of thieves cart away.

Tweedledum's White Suit (Ambrosio, Aug. 30).—This eccentric, acrobatic comedian has some wit in his story on this occasion. He has a white suit which, in the usual way, speedily becomes smeared with dirt, paint and soot, but at last he runs into a party of whitewashers who drench him with their pails of whitewash and he steps forth retransformed in immaculate garb.

The Moth (Thanbouser, Aug. 29).—A laugh provoking comedy from the nature of its evolutions and the original and clever treatment afforded a unique idea is unfolded on this film in a humorous and convincing manner. Ma Todd was an exceptional housekeeper, and when she discovered a moth in her house she sent for a moth killer. She received a substance that should be burnt in the house with all doors and windows closed. Ma Todd ignited the substance and set forth to the neighbors. When the smart city chap, who wished to gain her favor and win her daughter's hand, saw smoke issuing from her home, he called the country fire brigade, and they proceeded to demolish Ma Todd's house. It is needless to say he did not win much favor with Ma Todd.

An Indian Legend (Bison, Aug. 29).—Fine scenery and the usual success of the Bison Company in depicting Indian life is represented in this film. An Indian maid falls in love with a young brave of another tribe. They meet in secret, and she informs him of an attack her tribe is to make upon his. Her treachery is discovered, and she is punished by tying her in a canoe and setting her loose to meet her death upon the rapids. She is rescued by her lover and taken into his tribe.

The White Chief (Powers, Aug. 29).—A good story is herein butchered. Bright Eyes is won by a white settler, who deserts her after the birth of her child. She returns to her tribe, where the son is brought up as a member of the tribe. He becomes chief. There is something to do with a rival who ties him to an alligator—a painted robbing log—and sets him adrift on the stream. He is rescued and reinstated, and "gets the girl he wanted." If mystery lends enchantment, this is a very enchanting story; the action and actions are indeed mysterious. No indication of the lapse of time is furnished. **The Farmer and the Family Nestor** (Aug. 30). The feature of this film is a rather strange situation—a prize fight between a parson and a bully, which indeed may not appeal to all mentalities, yet in the film the parson has very good reason for his conduct, and the result seems to justify the means in a cleverly and naturally constructed scenario. The young parson's father meets with difficulties in converting the West. He sends for his son at the university, and when he arrives he soon convinces the bully of his superiority. The bully puts up a challenge that the family can stay in town provided the young parson whips him in a five-round bout. Again, if the parson wins the proceeds may go toward the building of a church. Of course, the parson wins, and the fight was made a very fair and interesting one.

The Diamond Smugglers (American, Aug. 31).—This story is made interesting and entertaining by its natural progressing action, typical Western atmosphere and the underlying sentiment, though unfortunately the hero is a sinner against the law. He and his older pal smuggle diamonds. However, the young man becomes interested in a young lady and vows to change the course of his life. When his pal learns of it he takes the young man's savings and goes off on a spree to drown his regret. To regain his fortunes the young man decides to take another chance at smuggling, but is followed by a spy. His old pal gives himself up in his stead. It is wondered if the spy was not able to distinguish between the two men.

The Toss of a Coin (Imp., Aug. 31).—The story is entertaining and deftly told. The setting is agreeable, but not great. Discharged from jail with two others the keeper gives him a coin. At the bridge he decides to toss it and let it decide whether or not he shall continue to live. An old farmer prevents him from committing suicide and gives him a position on his farm. He falls in love with the farmer's daughter. The sheriff is also of the same mind. The old man sells a mare, and the two former cell mates of the hero appear as tramps and steal the money. Then the hero captures them, hands them over to the sheriff, who is obliged to withdraw his accusation that the girl had been visiting his room while returning some stockings she had mended when he came out with the culprits.

The Torn Scarf (Rex, Aug. 31).—A very strong and dramatic story is carefully handled on this film that apparently realizes the Spanish atmosphere in acting, costumes and general background. The plot is deftly manipulated. Two brothers work hard upon their vineyard to pay the mortgage. On one of their trips to town Rosa, the wife of one, becomes infatuated with a scarf. Lack of money prevents her from purchasing it. On the brothers' return from town she steals the money laid away and buys it. Her brother-in-law discovers her, when a struggle ensues in which she apparently kills him. He remains in the brother's hand. On the brother's return he vows he will kill the person who is found to have the other portion of the scarf. It ends happily by the brother regaining consciousness and claiming the scarf as his own. The tense and dramatic situation is well realized. The green tone in the film is not always understandable, though an agreeable effect.

Romeo and Juliet (Thanbouser, Sept. 1).—Such a production deserving of praise. The film has been divided into two parts that will be released on consecutive Fridays. Part I takes these lovers of rival houses up to the consummation of their marriage. The backgrounds, costumes and stage-management are altogether impressive and in keeping and follow in action and general treatment the usual stage business. The quarrel between the two families is seen, the ball, the arranged meeting of the lovers by the old nurse, the balcony scene and the marriage in the priest's cell. The nurse is especially well acted, and all members of the cast bring out good and intelligent to bear on their respective roles. Mercutio, however, it would seem, might have been a more delightful Romeo than as Mercutio.

The Sheriff's Love (Bison, Sept. 1).—One must necessarily object to the sentimentality of a story like this, which is indeed its chief failure to please and ring true. It is fairly well acted and acted, though it is hardly representative of the understanding and thought. She jilts the sheriff to marry the other man. Some years later her husband at-

tempts to rob the saloon, is discovered and traced to his home. When the sheriff enters and ascertains the facts, he provides the husband with a horse and permits him to escape for the sake of the woman he once loved. It would take quite an exposition to prove that he was a man of such lawless sentimentality.

Bill As a Gamekeeper (Lux, Sept. 1).—Bill, the deep-sea moving picture actor, is seen in this film as a game warden. He chases two poachers up a tree and over a lake, where he is dragged in by a man and woman fishing with a net. They have considerable fun with him in restoring him to the normal state of man, if such a state is possible to Bill.

The Invisible Wrestler (Lux, Sept. 1).—A trick picture of more or less ingenuity and amusement. The fanciful young man enters a side show and there wrestles with a strong man. He causes himself to disappear while wrestling and thus overcomes his large and powerful antagonist.

LICENSED FILM RELEASES

Sept. 11, 1911.

(Bio.) The Village Hero. Com.	875
(Bio.) The Lucky Horseshoe. Com.	321
(Kal.) A Sheepman's Triumph. Drama.	1000
(Lubin) Divided Interests. Drama.	1000
(Pathe) Eva Is Tired of Life. Com.	394
(Pathe) Little Morits and the Butterfly. Com.	295
(Pathe) From Lourdes to Garvarnie. Scenic.	310
(Selig) Klt Carson's Wooling. Drama.	900
(Vita.) Foraging. Drama.	1000

Sept. 12, 1911.

(Edison) Off the Coast of Maine. Scenic.	245
(Edison) Under the Tropical Sun. Drama.	735
(S. & A.) Two Men and a Girl. Drama.	980
(Gau.) How to Catch a Bachelor. Com.	836
(Gau.) From Bordeaux to Pauillac. Scenic.	184
(Pathe) Pathe's Weekly No. 37. Top.	1000
(Selig) Dad's Girl. Drama.	1000
(Vita.) Her Crowning Glory. Com.	1000

Sept. 13, 1911.

(Edison) The Escaped Lunatic. Com.	500
(Edison) For the Queen. Com.	500
(Edison) The Hand of the Law. Drama.	885
(Edison) Norwich and Vicinity. Scenic.	330
(Kalem) The Express Envelope. Drama.	1000
(Lubin) His Girl. Drama.	1000
(Pathe) A Prisoner of the Mohicans. Drama.	1000
(Vita.) Beyond the Law. Drama.	1000

Sept. 14, 1911.

(Bio.) The Squaw's Love. Drama.	998
(S. & A.) The Puncher's Law. W. Drama.	980
(Lubin) Al. Martin's Game. Drama.	1000
(Mellies) A Shattered Dream. Drama.	1000
(Pathe) College Sweetheart. Com.	720
(Pathe) Art Industries in Kabylie.	279
(Selig) The Wheels of Justice. Drama.	1000

Sept. 15, 1911.

(Edison) The Lighthouse by the Sea. Drama.	1000
(S. & A.) The Burglarized Burglar. Com.	980
(Kalem) The Alpine Lease. Drama.	1000
(Pathe) Madame Tallien. Drama.	689
(Pathe) Every-day Life in Mallorca. Sc.	310
(Selig) (Not reported).	1000
(Vita.) Vitagraph Monthly. Scenic.	1000

Sept. 16, 1911.

(Edison) The Sheriff. Drama.	1000
(S. & A.) The Millionaire and the Squatter. W. Drama.	980
(Gau.) The Cinematograph Fiend. Com.	575
(Gau.) A Mountain Torrent in Austria. Scenic.	415
(Lubin) Cement Rock Blasting. Ind.	1000
(Lubin) The Scheme that Failed. Com.	1000
(Pathe) A Western Memory. Drama.	1000
(Vita.) By Woman's Wit. Com.	1000

INDEPENDENT FILM RELEASES.

Sept. 4, 1911.

(Amer.) Cowboy and the Artist. Drama.	1000
(Champion) Grant and Lincoln. Drama.	950
(Eclair) All on Account of Coat. Com.	886
(Imp.) The Haunted House. Drama.	1000
(Yankee) Inshavogue. Drama.	1000

Sept. 5, 1911.

(Bison) Little Dove's Romance. Drama.	960
(Powers) Red Feather's Friendship. Drama.	960
(Than.) Count Ivan and the Waitress. Drama.	960

Sept. 6, 1911.

(Ambrosio) Tweedledum and the Adventures. Com.	1000
(Ambrosio) Italian Artillery. Scenic.	1000
(Champ.) When the Law Came. Drama.	1000
(Nestor) The Flower of the Tribe. W. Drama.	1000
(Reliance) Temptation. Drama.	1000
(Solax) Hector's Inheritance. Drama.	1000

Sept. 7, 1911.

(Am.) Three Million Dollars. W. Drama.	1000
(Imp.) Duty. Drama.	1000
(Itala) Indivisible Ways of Providence. Drama.	1000
(Rex) Picturesque Colorado. Scenic.	1000

Sept. 8, 1911.

(Bison) A Western Tramp. Drama.	350
(Lux) Bill Buys a Lobster. Com.	642
(Lux) A Romance of a Wager. Drama.	642
(Solax) The Best Policy. Mll. Drama.	642
(Than.) Romeo and Juliet. Drama.	642
(Yankee) Faded Roses. Drama.	642

Sept. 9, 1911.

(Itala) Foolishhead Hypnotiser. Com.	975
(Gt. North.) A Dream with a Lesson. Drama.	975
(Powers) The Twin Squaws. Drama.	975
(Reliance) His Dream. Drama.	975
(Nestor) Mutt and Jeff and the Escaped Lunatic.	975

★MELIES★

WESTERN PICTURES

SEPTEMBER 14

A SHATTERED DREAM

FATHER MARTIN had lived carefully all his days in order to save enough money to enable him to fulfill the dream of his life—a visit to his birthplace across the seas. On the eve of his departure, a parishioner came and confessed a theft, exposure of which would spell his ruin. The amount of the theft was the same as Father Martin had accumulated. The Clergyman, on hearing of the young man's plight, hesitated only a moment, when, with magnanimous nobility, he gave up that which was his dearest passion, to save a soul from disgrace. More noble charity would be difficult to conceive.

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MOTION PICTURE NOTE.

A new picture theatre, the Princess, is to be opened at London, Ont., early in September under the management of W. L. Stewart. The other houses are doing well, particularly the Majestic, which has reopened after being closed for a month for improvements, and is in splendid shape.

JERSEY CITY.

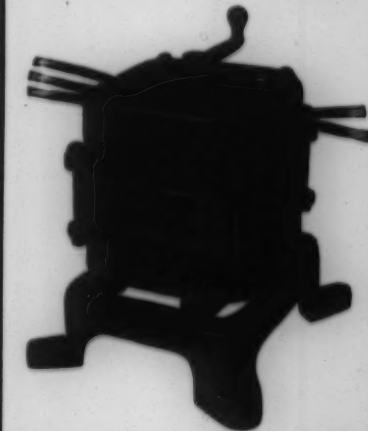
New Season Opened with Fine Attractions and Big Business—Record of the Week.

The fifth season at the Majestic commenced Aug. 28-29 with The Beauty Spot co. The production was a good one, well costumed and carefully acted. Frank Benson is the star, and as a comedian he is fine. His interpretation of the part of the general was immense. Stella Thomas, the co-star, was very good as Nichette, the woman who had the beauty spot on her knee. Catherine Courtland in The White Sister 4-9.

The second season at the Orpheum commenced 23 with a stock co., but this time it is the Leon Hall Players, who made a good impression on their first appearance in this city. Arizona introduced the large co. to a very friendly audience. To start with the play was presented in a most complete manner, and the individual members of the co. made distinct hits and friends at the same time. The stars—Mr. Hall and Miss Phillips—became favorites at once, and they proved to be artists of merit. As Lieutenant Denton Mr. Hall was mainly, and as Bonita Miss Phillips was captivating, and their curtain calls were well earned. Many local places went over the foots at the opening performance. Claude Brooks as the Ranch Owner Chas. was capital, Charles J. Harris as Colonel

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Bonham was good. Joseph Sellman as the villain Hodgman earned the dislike of the audience. John Dison as the doctor, and Frank Bond as Keller were very good. Gordon Mendelsohn in the small part of the Mexican was good. Josephine Fox as the mistress was most competent. May Anderson as the vigorous Mrs. Canby was fine. Blanche Hen-

show as Lena and Virginia Wilson as the school teacher were all to the good. Frank La Pierre and James T. Morey played small parts in a capable manner. The play was well mounted and good stage management was seen on all sides. Wildfire 4-9.

The Bon Ton Theatre commenced another season of burlesque 28, when The Polices of the Day co. came 28-2, and packed the house twice a day. The two comedians—Sam Hears and William J. McIntyre—are next and have a lot of new stuff, which they know how to handle. New Century Girls 4-9. High School Girls 11-16. The house has been well taken care of during the summer, and, altogether, the theatre looks very inviting.

The last week of the season of the Aborn Opera co. at Palisades Park commenced 28, and will end Sept. 3. The Mikado was presented in fine shape. The production was artistic and complete in every way as to cast, scenery, costumes and effects. The cast was one of the best of the season.

With much pride Manager Frank E. Henderson is now celebrating the twenty-fifth anniversary of his advent into a box-office—which debut took place at the Academy of Music here, when his father was manager of the house. During the twenty-five years Mr. Henderson has had his ups and downs, but now everything is coming his way. He has always maintained an even temperament, whether business was bad or good, and deserves all the success possible. His legion of friends only wish him a great many more years of health and luck.

Edna May Spooner, Florence Hill, and other members of her former stock co., occupied a box at the Orpheum Theatre 28, and engaged the performance of the Louis Leon Hall co.

William Morrison, an old-time musical director, is now with The Polices of the Day co., and while here at the Bon Ton 28-2 met many old friends and spent a pleasant week.

The local lodge of Elks will have a stag theatre party at the Bon Ton 5, as a compliment to one of its charter members—Joe Madden, of the New Century Girls co. The T. M. A. Lodge will also attend, as Joe is also a charter member of that organization. A blow out will follow after the show at the Elks' Club.

It has been definitely settled that the Spooner Stock co. does not return to this city for the present season at least. Charles Blaney and Mary Gibson, who have taken a lease of the old German Theatre in Philadelphia, rechristened it the American, and will open with a stock. Edna May Spooner will be the leading lady. It is with regret that the theatregoers of Jersey City learn that Edna May will not be here this season. Miss Spooner proved last season that she is an accomplished actress (having played from tragedy to comedy), and she became a great favorite here with a large and admiring following. She made many friends by her genial and pleasing manners, as did also her mother, brother and daughter, who made themselves so popular with us that we will be only too glad to turn out and welcome them to our city should they decide to come back. Philadelphia may treat them better financially than we did here, but they cannot beat us on the friendship end.

Harold Keeney, the comedian, who has been connected with the Spooner Stock co. for ten years, has signed with the same co. for next season in Philadelphia. Mr. Keeney closes his summer season with the Schiller Players at Atlanta, Ga., Sept. 2, and after two weeks' rest will open in Philadelphia 11. Waldron returns to the Orpheum Theatre as treasurer. His threatened retirement had the girls up in arms.

WALTER C. SMITH.

WASHINGTON.

Closing Bills of the Columbia Players—Dante's Inferno—The Hidden Players—Notes.

WASHINGTON, September 2.—With the presentation of Dorothy Vernon of Haddon Hall, commencing next Monday with a matinee, the largest summer stock engagement in the history of Washington will come to its termination, when the Columbia Players at the Columbia Theatre will have rounded out a season of twenty-one weeks. The Columbia's regular season will open Sept. 11, with Arthur Hammerstein's production of The Moral Code.

The motion pictures of Dante's Inferno earned a tremendous success at the Belasco Theatre. The views remain another week. The regular season at The Belasco commences Sept. 11, with Al H. Wilson in The German Prince.

For Labor Day week Chase's offers Emma Carson, Wilfred Clark, and Jack Lewis in The Dear Dearest. Al Fields and Jack Lewis in The Mystery of a Hansom Cab. The Farquhar, a protean play, will be played by Katharine Covington and Rose Wilbur in which seven characters are portrayed. The College Trio in The Rehearsal, the Spinnell firm, in their act, The Continental, and the Brandt, the cartoonists.

The Cowboy and the Thief, in which J. Wendell Davis, the author, secured a success as the cowboy hero, drew large audiences during the engagement at the Academy of Music. Commencing Labor Day matinee, the attraction will be The Angel and the Fox, by John A. Preston.

Following Waldron's Troubadour Show, at the Gayety this week, Louis Robie brings Knickerbocker Burlesquers.

The Hidden Players won approval from enthusiastic audiences in Nora Thorne on their first week at the Maltbie. For their second week, Wife in Name Only is the bill.

George M. Conn, press representative of the Columbia Theatre, will, in connection with his duties locally, have full charge of the press work in Baltimore of the stock season of the Columbia Players at Albaugh's Lyceum Theatre. The Baltimore season will open with When Knighthood Was in Flower.

Word has been received from Paris that Preston Gibson, the Washington playwright, has purchased the library furniture used by King Ludwig I in his palace in Bavaria in 1848, for use in the author's new play, Lady Montez.

Phil Arth, officiated in the box office of the Columbia Theatre during the past two weeks, during the absence at Atlantic City and New York of J. Edward Fowler.

Nearly every theatre in Washington Wednesday night had a big representation of midshipmen from the United States Naval Academy, who began their annual month's vacation after a cruise of three months in Northern European waters. About 400 came early in the morning from Annapolis, visiting during the day points of historical interest.

JOHN T. WARDE.

NEWARK.

Procter Stock Company Continues to Please—Personal Mention and Gossip.

The Procter Stock co. offered A Woman's Way Aug 28-2, giving one of the best performances

since their arrival. Una Abell Brinker was delightful in comedy parts. Richard Thornton was excellent. Lillian Niedermaier shared honors with Miss Brinker, and Mr. Thornton, Amelia Mayborn, John Gray, Joseph Granby deserve mention for good work. Frank Dae and Scott Higgins, the new members, made a good impression. Much credit is due Albert O. Warburg for his stage direction. The Three of Us 4-9. A Bachelor's Homecoming 11-16.

The Corse Payton stock co. closed their engagement of eighteen weeks with flying colors, "turning 'em away at every performance." After three weeks' rest they will reopen at the new Orpheum in Wildfire, followed by Madame X.

The Social Maids filled the Gayety 28-2, and among those who did the merrymaking were George Stone, Frank Hayes, Lucile Temple, and Jennie Austin.

A third stock co. made its appearance at Mumford's Arcade in The Private Secretary 28-2 and one wonders how so fine a production can be given in so small a house; ex. One Among them were James Levering, J. A. Osborn, Frank Martin, Charles Frazer, Ariel Bascom, Elmer Levering, and Fanny B. Knight.

Paul in Full drew crowded houses at the Columbia 28-2. Miss Brothers, Frank Burton, Leslie Bassett, and George Bancroft were excellent in their respective roles.

Edward Farrell, of the Payton force, joined the Seven Days co. opening in Harrisburg 4. Mabel Brownell opens with The Gamblers at Newburgh, N. Y., 11.

During the Corse Payton engagement Jessie McAlester, who was playing in The Girl I Left Behind Me, was suddenly taken ill and Mabel Estelle, who happened to be visiting her in her dressing room at the time, went on in her place, holding the curtain only long enough to get into Miss McAlester's clothes. She acted beautifully and filled the role during balance of the engagement.

DES MOINES.

Season Opens to Good Business—Last Week of Foster's Opera House.

Des Moines formally opened its season Aug. 27. Crowded houses and high-class bills featured the beginning.

There have been several changes since last Spring. The old Grand Opera House has been transformed by Elbert and Getchell into a thoroughly up-to-date playhouse—especially from the actor's standpoint—named the Berchel. The dressing rooms and other accommodations for the profession will leave a pleasant memory with the players who come to Iowa's capital this year.

The Flirting Princess opened the Berchel, and Harry Bulger and his co. were pleasing to the large audiences, which welcomed him to the Hawkeye State. At the Princess Theatre the stock co. gave A Woman's Way, and the feature of the opening performance was the ready manner in which Marion Buckert, the new leading woman, won her way into the hearts of her audience. She promises to be most popular.

Foster's Opera House, which makes its last farewell appearance this week, has chosen a Country Boy, which proved a good drawing card, and the familiar old playhouse will pass out of theatrical history with six days of good business as the final chapter in its history. A new office building will be built on the site.

H. M. HARWOOD.

OMAHA.

Season Opened Auspiciously at Three Houses—The Brandeis and Boyd Open Soon.

The Orpheum, Gayety, and Krug theatres opened their regular Fall season Aug. 27, under most favorable auspices, the weather being cool and delightful, and the audiences keen for a return of the theatrical attractions.

Two large houses greeted the bill at the Orpheum, where the headliners were the popular Rays. Others on the programme were Martini Brothers, Brent Hayes, the Marvelous Millers, Lynch and Zeller, Cookley, Harvey and Dunlevy, and the Lola Truena.

At the Gayety The College Girls were greeted by a most enthusiastic audience, which was limited to the seating capacity of the house. The extravaganza was most acceptable. Costumes are new and the girls handsome. London Belles 3-9.

At the Krug Washington Society Girls were introduced for a week's engagement by Manager Frank. The production was well received, and apparently the innovation allowing smoking on the lower floor will prove popular. Williams' Imperials 3-9.

The Brandeis opened the regular season 31 with The Flirting Princess. The subscribers expect to open the Bird about the middle of September, and the American Music Hall will also be opened about the same time by the Eva Lang Stock co. J. BINGWALT.

BUFFALO.

Edgar Selwyn in The Arab Made Big Hit—The Goose Girl Well Received.

Edgar Selwyn in The Arab pleased fairly good houses at the Star Aug 24-30. The play will undoubtedly be a success and reflects great credit on the author.

Thomas Wise and John Harrington appeared in the new farcical comedy, Uncle Sam, 31-2. For the farewell week of the W. T. Carleton Opera co. The Masque was very well rendered and attracted medium size houses.

At Shon's 28-2, Eight Palace Girls, Una Clayton and Players, Will Rogers, Conroy and Le Maire, Welch, Mealy and Montrose, Kate Faye, Six Musical Soldiers, Millard Brothers, and cinematograph.

Jordan and Jerome Golden Creek co. was at the Garden 28-2. George D. Baker's dramatization of Harold MacGrath's romantic novel, "The Gleaner Girl," held the boards of the Lyric 28-2.

Kathie and her own co. was at the Lafayette 28-2. P. T. O'DONNOR.

ST. LOUIS.

The Third Degree at the American—Stock Offerings at the West End Well Received.

The Third Degree drew well at the American Aug 24-2. Sarah Padden and Harry Padden were well received. The Light Eternal 3-9.

The High Stock co. at the West End offered The Miser's Son and opened fair houses 28-2. Facing the Music 3-9.

The films of Dante's Inferno attracted good business at the Clarion 28-2.

The usual large houses greeted Gus Ed-

SELIG

Announcing Four Releases Per Week

Starting with The Heart of John Barlow, on Friday, Sept. 8th, 1911, The House of Selig will increase its weekly program to four reels each week. This new release will appear every Friday. INSIST ON GETTING THE BIG SELIG QUARTET EACH WEEK AND YOU WILL DO THE BUSINESS.

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And "LOST IN THE JUNGLE" is on the way

SEPT. 8th

THE HEART OF JOHN BARLOW

An exceedingly human story of a seafaring man's love for his home, erring wife, and babes.

Length about 1000 feet.

Code word "ASSISTANT"

SEPT. 11th

KIT CARSON'S WOOING

A love story from frontier history. Produced in Yosemite Valley.

Length about 1000 feet.

Code word "ANGLING"

SEPT. 12th

DAD'S GIRLS

A thrilling Western romance of original plot. Unique horsemanship.

Length about 1000 feet.

Code word "ANGSTJAHR"

SEPT. 14th

THE WHEELS OF JUSTICE

A new story of a gentleman burglar who cannot shake off the past. Delicately handled. Contains strong moral. Written by Henry K. Webster.

Length 1000 feet.

Code word "ANGUS"

SELIG



POLYSCOPE CO.

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If It's NESTOR It's Good

Wednesday, Sept. 6

The Flower of the Tribe

Cowboy-Indian Photo-Drama

Saturday, Sept. 9

MUTT AND JEFF

And THE ESCAPED LUNATIC

Wednesday, Sept. 13

AT PERRY'S RANCH

Powerful Western Drama

Saturday, Sept. 16

MUTT AND JEFF

And THE NEWSBOYS

FEATURES—Two Worth-While Nestors a Week—FEATURES

DAVID HORSLEY, 147 Fourth Avenue, New York



world's Country Kids at Forest Park Highlands 28-2. The Standard house the Lady Duncanoors 28-2 and was well patronized. Morton and Moore at the Gayety were an attraction which seemed to please good house 28-2. The bill at the Columbia had Mabel Hill in spot and costume novelties 28-2. VIVIAN S. WATKINS.

LUBIN FILMS

RELEASED SATURDAY, SEPT. 9

The Ranch's New Barber

She was a "lady barber" and the way the cowboy went for shaves, haircuts, shampoo, singes, etc., was a caution. Length about 600 feet.

SPLIT REEL

BILL'S WARD

The pretty story of a miner's love for his dead partner's daughter. A story that will be pleasantly remembered. Length about 400 feet.

4 LUBIN REELS A WEEK

Beginning September 6, a fourth reel will be added to the Lubin weekly release. Up to July 1, 1911, we were releasing only two reels a week. Thus, within three months we have doubled our output in response to popular demand. IT PAYS TO GET ALL THE LUBINS.

Release days will be Monday, Wednesday, Thursday and Saturday. A snappy Comedy, a true-to-life Western, a high-class Drama and a "Split" each week.

DIVIDED INTERESTS

RELEASED MONDAY, SEPT. 11

How a man decided between two women. A beautiful domestic story with two clever children in the east. Length about 1000 feet.

HIS GIRLIE

RELEASED WEDNESDAY, SEPT. 13

In which Cupid gives father the merry ha! ha! A love comedy of absorbing interest. Length about 1000 feet.

AL MARTIN'S GAME

RELEASED THURSDAY, SEPT. 14

A thrilling Western where mistaken identity leads to a delightful love denouement. Length about 1000 feet.

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

CORRESPONDENCE

(Received too late for classification.)

IOWA.

FORT MADISON.—GRAND (W. Ebinger): Squaw Man 9. Gay Morning Glories 11. Three Twins 12.

KANSAS.

FORT SCOTT.—AIRDOME (Harry O. Erlich): Payson Stock co. with Rachel May Clarke in leading role, drew well. Plays: A Wife's Secret, Girl from Sherry's, A Devil in Disguise, Rose of Kerry, Sapho, and A Serpent in the House 14-19. James and Ward Sisters co. 21-26 in Girl of the Streets, Missouri Folks, Ku Klux Klan, Southern Rose, and Kilt Carson. The Whyte co. 28-2.

KENTUCKY.

MAYFIELD.—UNIQUE (T. L. McNutt): Hickman-Bessie co.—PRINCESS (M. Blumenfeld): Marselle and Bennett Aug. 24-26.—DIXIE (H. Evans): Verno Duo 24-26.—UNDER CANVAS: John Robinson's Circus 7. ITEM: West Kentucky Fair and Races 27-30.

FADUCAN.—KENTUCKY (W. A. Finney): Down in Dixie 8. Rosary 9. George Demerel in The Heart Breakers 19.

MIDDLESBORO.—MANNING (J. P. Dunn): The Smart Set co. in The Mayor of New Town Aug. 28 pleased a fair audience.

SOMERSET.—GEM (Thatcher and Wadell): Lippard's Musical Comedy co. Aug. 28-2.

MISSOURI.

ST. JOSEPH.—AIRDOME (C. U. Philley and R. Van Houten): The Thomas Players Aug. 28-30; gave a most acceptable presentation in The Lottery Man; Adelya Pierce in the comedy part was excellent; business crowded. Same co. in The Uncle from Japan 27-2.—LYCEUM (C. U. Philley): The Boy Detective 3. The plan of playing burlesque for the last part of the week, which has been done for a number of years past, will be cut out this season.—ITEMS: Harry L. Cort, new manager of the Shubert Tootle Theatre, has arrived and taken charge. Mr. Cort will play both K. and E. and Shubert attractions, and promises the best from both sources. Harry L. Cort is a son of John Cort, the theatrical magnate, and was manager of the Moore and the Seattle theatres at Seattle, Wash.—opening attraction, Harry Woodruff in The Prince of To-Night 29.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Queens of the Folies Bergere Aug. 28 pleased fair business.—ITEM: A. E. Longmacker's new theatre opened 28, and is well named "The Gem"; it has a seating capacity of 800, and is doing good business.

HANNIBAL.—PARK (J. B. Price): The Heart Breakers Aug. 31. The Wolf 2.

DATES AHEAD

(Received too late for classification.)

AT THE MERCY OF TIBERIUS (Glaser and Blair, mgrs.): Toledo, O., 8-9. Akron 7-9. Youngstown 11-13. Wheeling, W. Va., 14-16.

BART KING (William A. Brady, Ltd., mgrs.): San Francisco, Cal., 9-13.

BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): Bridgeport, Conn., 7. Plainfield, N. J., 8. Trenton 9. Baltimore, Md., 11-16.

BERNARD, SAM (Messrs. Shubert, mgrs.): Toronto, Ont., 4-9.

BIJOU STOCK (Geo. A. Haley, mgr.): Woonsocket, R. I.—Indefinite.

CARLETON OPERA (W. T. Carleton, mgr.): Rochester, N. Y., 4-9.

CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Ypsilanti, Mich., 11. St. Thomas, Ont., 12. London 13, 14. Woodstock 15. Brantford 16.

CHEERY, CHARLES (Charles Frohman, mgr.): Toronto, Ont., 4-9.

CIRCLE O RANCH (Oscar Graham, mgr.): Cedarville, Kan., 6. Chetopa 7. Columbus 8. Seaman 9. 10.

COWBOY AND THE THIEF (Rowland and Gaskill, mgrs.): Syracuse, N. Y., 7-9. Boston, Mass., 11-16.

DENVER EXPRESS (Charles A. Taft, mgr.): Louisville, Ky., 3-9. Cincinnati, O., 11-16.

GIRL AND THE TRAMP (Co. A: Tom Wilson, mgr.): Davis, W. Va., 6. Buchanan 7. Weston 8. Marlinton 9. Monconville 11. Beckley 12. Hinton 13. Covington, Va., 14. White Sulphur Springs, W. Va., 15. Lynchburg, Va., 16.

GIRL AND THE TRAMP (Co. B: Bert Bence, mgr.): Henrievette, Okla., 6. So. McAlester 7. Ada 8. Tahamingo 9. Ardmore 11. Purcell 12. Norman 13. Shawnee 14. Stillwater 15. Perry 16. Oklahoma City 17.

GIRL AND THE TRAMP (Co. C: Fred A. Byers, mgr.): Waupun, Wis., 6. Ripon 7. Neenah 8. Waupaca 9. Appleton 10. New London 11. Iola 12. Amberst 13. Kaukauna 14. Green Bay 15. Grand Rapids 16.

GIRL IN THE TAXI (A. E. Woods, mgr.): Los Angeles, Cal., 4-9.

HARTMAN, FERRIS: San Francisco, Cal., Sept. 3—Indefinite.

KOLB, C. WILLIAM (E. G. Davidson, mgr.): Wheeling, W. Va., 6. 7. Newark, O., 7. Lexington, Ky., 9. Knoxville, Tenn., 11. Chattanooga 12. Nashville 13. 14. Birmingham, Ala., 15. Mobile 16.

MILLIONAIRE KID (Kilroy-Britton, mgrs.): Memphis, Tenn., 3-8. Birmingham, Ala., 11-16.

PASSERS-BY (Charles Frohman, mgr.): New York city Sept. 14—Indefinite.

ST. ELMO (Glaser and Blair, mgrs.): Knoxville, Tenn., 4-9. Chattanooga 7-10. Nashville 11-16.

SCHOOL DAYS (Stair and Havlin, mgrs.): Paterson, N. J., 4-9. Richmond, Va., 11-16.

THIEF, THE (Western: H. Q. Emery, mgr.): Pittsfield, Mass., 7. So. Norwalk, Conn., 8. Housa 10. 13. Rhineclaud 17.

UNCLE TOM'S CABIN (Stretton's): Trenton, N. J., 6. Bridgeton 7. Millville 8. Vineland 9. Pottstown, Pa., 11. Norristown 12. Lancaster 13. York 14. Annapolis, Md., 15.

VAN, BILLY B. (Stair and Havlin, mgrs.): Trenton, N. J., 7. 8. Plainfield 9. 10. Philadelphia, Pa., 11-16.

WHEN A WOMAN WILLS (Co. A: Carlos Inskeep, mgr.): Piedmont, W. Va., 11. Blaine 12. Davis 13. Weston 14. Buchanan 15. Marlinton 16.

WHEN A WOMAN WILLS (Co. B: Carlos Inskeep, mgr.): Perry, Okla., 7. Guthrie 8. Norman 9. Oklahoma City 10. El Reno 11. Geary 12. Elk City 13. Amarillo, Tex., 14. Plainview 15. Tulsa 16.

WHEN A WOMAN WILLS (Co. C: Carlos Inskeep, mgr.): Denver, Colo., 10-16.

WHEN SWEET SIXTEEN (Roverall-Wallace Co., mgrs.): New York city Sept. 11—Indefinite.

PATHE FRERES FILMS

BOOK THESE!

A Tragedy at Sea

The Best Film of the Month

RELEASED SEPTEMBER 9

Prisoner of the Mohicans

A Thrilling Indian Story

RELEASED SEPTEMBER 13

A Western Memory

A Remarkable Story of Western Life with a Charming Love Story all through It.

RELEASED SEPTEMBER 16

FOUR-A-WEEK ESSANAY

Remember, These Days are Essanay's: TUESDAY FRIDAY THURSDAY SATURDAY

RELEASE OF TUESDAY, SEPT. 5TH THE DIAMOND GANG

(Length, approx. 950 feet)

A sensational drama of the police department. Shows a running fight between escaping diamond thieves in an auto and a squad of police in a street car. A Real Thriller.

RELEASE OF THURSDAY, SEPT. 7TH

Two good comedies on one reel.

THE DARK ROMANCE OF A TOBACCO CAN

(Length, approx. 700 feet)

An original comedy photoplay with a laugh in every foot. Released with NEVER BELIEVE IN SIGNS

(Length, approx. 300 feet)

A short, snappy comic. The little laundress' sign was misleading, but it certainly drew the business.

RELEASE OF FRIDAY, SEPT. 8TH THE WRONG GLOVE

(Length, approx. 950 feet)

A pleasing light comedy of rural life, excellently acted and original in plot.

A FEATURE WESTERN ATTRACTION

RELEASE OF SATURDAY, SEPT. 9TH

BRONCHO BILL'S LAST SPREE

(Length, approx. 950 feet)

This is another of our famous "Snakeville" comedies and one of the best of the entire series. If you want to laugh long and hearty do not fail to book this winner.

GET THE POSTERS OF ALL OUR PHOTOPLAYS
They are the most attractive posters made.

ESSANAY FILM MANUFACTURING CO.

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OPENING OF THE HIPPODROME.

Spectacle in three acts, fifteen scenes. Conceived by Arthur Voegtlin, written and produced by Carroll Fleming. Musical ensembles staged by Wm. J. Wilson. Music and lyrics by Manuel Klein. Ballets arranged by Vincenzo Romeo; costumes designed by Alfredo Edel and executed by Landolf. Produced on Sept. 2 by Lee and J. J. Shubert.

Around the World is as comprehensive a title for a spectacle as could be wished, and the opportunities offered by the picturesque countries represented are seized upon and brilliantly realized by the purveyors of the Hippodrome's latest production. It is amusement stupendous to the sixth degree. Your expectations, placed them ever so high, are bound to be left miles below. It is guaranteed to shiver the top-blinds of the most blasé; one blinding marvel follows another so fast that you get tired of wondering where it will stop. Even the pampered Parisians would reel. You can't have many critical powers left after you have seen the Hippodrome. You are content to fall back with everybody else and gasp a long hard one.

The whole thing apparently has to have some excuse for being, and so the different parts are hitched together by the guest of some American for a stolen diamond, of the Kohinoor variety. This tenuous fabric gives the Hippodrome its excuse for performing a few miracles. The thing opens with a polo match on the Burlington Estate, on the Hudson. The party crosses the ocean in a yacht and visits Windsor Castle, England, and later the Alps; then it travels to the Desert in Egypt and over to the Vizier's Harem in Constantinople; still not finding the diamond, it journeys on to the Durbar in India, back to Italy, Spain, then to Honolulu, and finally winds up in Ireland, where something happens to bring their guest to an end. It doesn't much matter what the realm of the spectacular real is by this time exhausted and the remainder of the entertainment is furnished by butterflies in a forest and unreal things like wood nymphs, fairies and satyrs in a glen, where the hydraulics of the playhouse are let loose and make a final dare of brilliance in the last tableau, The Golden Barge.

The main participants are W. H. Clark, Harry Jackson, Henry Santrey, Alfred Froome, Marceline, Felix Haney, Nan Dawson, John Harvey, Frank Hanson, George Russell, Stanley Ferguson, Rose Le Haris, Harry Dorsell, Mildred Flora, Nellie Mordcau, Mlle. Athena, Elsie Baird, May Carlin, Lillian Carreno, and Daisy Smythe. Probably no stage in America has been massed together such a gorgeous display of color. The parasol-besprinkled lawn on the Hudson, the May-pole dance, followed by the string of green, literally embowering the stage with roses, the Oriental splendor of the harem, and the variegated dance of the butterflies, make stage pictures hard to beat. The dark changes and the development of light were admirably accomplished. To see a flock of sheep come down a mountain pass unguided; sensational Egyptian sword-fighting on and off horseback, during which sparks fly; four men juggling boys with their feet in a breath-stopping manner; a man hanging by one foot from a noose at the top of a thirty-foot pole balanced on the belt of another man; tumblers whirling through the air impelled by nothing but themselves in every conceivable variation of the somersault and flip—these are a few of the sights awaiting New York the coming winter.

While the individual merit of those who took part is great, it is almost completely submerged in the colossal whole. Rose Le Haris is a notable figure as the fiancée of the hero, as is Harry Dorsell; Henry Santrey sings excellently, and Mlle. Athena danced remarkably. The fun of the thing was contributed by Felix Haney, Marceline, a company of coater boys and girls, and Peter the mule, who collected most of the honors himself. The ensemble dancing was involved and finely executed, and the female chorus, in this respect, deserves unlimited praise. The music was more than ordinarily good.

By the end of the first act—which is by far the best in variety and effectiveness—the senses of the spectator are surfeited and more or less deadened to what follows. The performance lasts longer than the human interest can, although there is no let-up in the succession of remarkable things done. The illusion of the sandstorm in the desert was not quite complete, and the forest fire was wholly unsuccessful. The fact is emphasized anew that the kinetograph cannot create the illusion of motion it strives to. Apart from these instances the scenic and lighting accomplishment was eminent.

GOSSIP

Marion Murray, formerly of the Murray Sisters in vaudeville, and more recently the star in the musical playlet, The Prima Donna's Honeymoon, has joined Arthur Dunn in vaudeville, sharing stellar honors in a new sketch by George V. Hobart entitled Five Feet From Happiness.

DATES AHEAD.

(Continued from page 19.)

MAHER, PHIL. (Phil. Maher, mgr.): Atlantic City, N. J., 4-9. Tronion 11-13, Boston, Pa., 13, So. Bethlehem 15, Allentown 18.
MADAME SHERRY (Co. D. Woods, France and Lederer, mgrs.): Atlantic City, N. J., 4-9. Tronion 11-13, Boston, Pa., 13, So. Bethlehem 15, Allentown 18.
MADAME SHERRY (Special): Woods, France and Lederer, mgrs.: New York city 2-9, Brooklyn 5, N. Y., 11-13.
MANHATTAN OPERA (Robt. Kane, mgr.): Rochester 10, Geneva 15, Elmira 14, Batavia 15, Dunkirk 16.
MISS JACK (Ben Sanger, mgr.): New York city Sept. 4—Indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Seattle, Wash. 3-4, Aberdeen 7, Portland, Ore. 8-12, Salem 14, Medford 15, MONTGOMERY AND STONE (Charles Milligan, mgr.): Syracuse, N. Y., 4, 5, Rochester 10, Buffalo 14-16, Detroit, Mich., 11-13.
NELSON, STEPHEN, STOCK: Toledo, O., Aug. 20—Indefinite.
NEWLYWEDS AND THEIR BABY (Eastern: Lederer-Bratton, props.): Taunton, Mass., 6, Brockton 7, Salem 8, Haverhill 9, Lawrence 10, Manchester, N. H., 12, 13, Lewiston, Me., 14, Augusta 15, Bangor 16.
NEWLYWEDS AND THEIR BABY (Western: Lederer-Bratton, props.): Newburgh, N. Y., 6, Kingston 7, Poughkeepsie 8, Pittsford, Mass., 9, Great Barrington 11, North Adams 12, Northampton 13, Brattleboro, Vt., 14, Barre 15, Burlington 16.
NEW YORK HIPPODROME (Messrs. Shubert, mgrs.): New York city Sept. 2—Indefinite.
PINAFORE (Messrs. Shubert, mgrs.): New York city 4-13.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—Indefinite.
SIDNEY, GEORGE (Frank Whitlock, mgr.): Chicago, Ill., Aug. 27-9, Hammond, Ind., 10, Huntington 11, Ft. Wayne 12, 13, Grand Rapids, Mich., 14-16, Battle Creek 17.
SOUL KISS, THE (Smiththal Bros., mgrs.): Philadelphia, Pa., 3-9.
SPRING MAID (Worin and Luscher, mgrs.): Ogden, U. S., Salt Lake City 7-9, San Francisco, Cal., 11-23.
SUNNY SOUTH (J. G. Rockwell, mgr.): Shelbyville, Ky., 3, Hindale, N. H., 7, Brattleboro, Vt., 8, Windsor 9, Springfield 11, Newport, N. H., 12, Claremont 13, Lebanon 14, Enfield 15, Franklin 16.
SUATT, VALESKA (Lee Harrison, mgr.): New York city 11-16.
THREE TWINS (Philip H. Niven, mgr.): Glens Falls, N. Y., 6, Johnstown 7, Little Falls 8, Schenectady 9.
THREE TWINS (Hait and Havlin, mgrs.): Pittsburgh, Pa., 4-9, Detroit, Mich., 10-15.
WARD AND YOKES (Hait and Havlin, mgrs.): New York city 11-16.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Lincoln, Neb., 4-9, Omaha 10, 11, Creston, Ia., 12, Oklaoma 13, Ottumwa 14, Mt. Pleasant 15, Burlington 16, Rock Island, Ill., 17.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 3—Indefinite.
ALLEN, BILLY (W. H. Harder, mgr.): E. Liverpool, N. Y., 4-9, Fairmont, W. Va., 11-16.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Philadelphia, Pa., 4-16.
ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9—Indefinite.
BAY OF NORA, AND JACK NORWORTH (Worin and Luscher, mgrs.): Cincinnati, O., 3-16.
BLACK PATTI (R. Voelkel, mgr.): Winchester, Ky., 6, Frankfort 7, Lexington 8, Georgetown 9, Louisville 10, Louisville 11, New York city Aug. 23—Indefinite.
BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 23—Indefinite.
BUSTER BROWN (Buster Brown Amusement Co., props.): Lansford, Pa., 6, Danville 11, Bloomburg 9, Williamsport 9, Scranton 11, Owego, N. Y., 12, Binghamton 13, Cortland 14, Geneva 15, Ithaca 16.
CARLE, RICHARD (France and Lederer, mgrs.): San Francisco, Cal., Aug. 23-10, Oakland 11-13, San Jose 14, Stockton 15, Sacramento 16, 17.
CAT AND THE FIDDLE (Edmund Manley, mgr.): Owego, Mich., 6, Lansing 7, Jousville 8, Adrian 9.
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., Mar. 27—Indefinite.
CLIFFORD, BILLY (S. D. O'Connell, mgr.): Chicago, Ill., 3-9, St. Paul, Minn., 7, St. Louis 8, 9, St. Paul 10, 11, Grand Island 12, North Platte 13, Cheyenne, Wyo., 15, Greeley, Colo., 16.
COW AND THE MOON (Chas. A. Nelson, mgr.): New York city 11-16.
DAN, DAN, DAN (W. S. O'Connell, mgr.): Appleton 9, Green Bay 10, Manitowish 11, Fond du Lac 12, Waukegan 13, Racine 14, Beloit 15, Janesville 16, Madison 17.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): New York city Aug. 10—Indefinite.
DE ANGELO, JEFFERSON (France and Lederer, mgrs.): Chicago, Ill., 10-25.
ELTING, JULIAN (A. H. Woods, mgr.): Providence, R. I., 4-9, New York city 11—Indefinite.
FANTASIA (Edwin Warner, mgr.): Indianapolis, Ind., 4-9, Milwaukee, Wis., 11-16.
FELDS, LEW (Low Fields, mgr.): New York city Aug. 7—Indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Denver, Colo., 3-9, Pueblo 10, Leadville 11, Grand Junction 12, Ogden, U. S., 13, Salt Lake City 14, 15.
FLOWER OF THE RANCH: Seattle, Wash., 3-9, Everett 10, Olympia 11, Aberdeen 12, Centralia 14, Tacoma 15, 16, North Yakima 17.
FOLLIES BERGERE (H. B. Harris, mgr.): New York city July 31—Sept. 23.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Chicago, Ill., Sept. 4—Indefinite.
GIRL OF MY DREAMS (Joseph Gaites, mgr.): New York city Aug. 7—Sept. 9.
GOLDEN GIRL: Aurora, Ill., 8.
HEART BREAKERS (Mort H. Singer, mgr.): Kansas City, Mo., 3-9, St. Louis 10-16.
HERE, RALPH (Jos. M. Gaites, mgr.): Montreal, Can., 4-9.
HITCHCOCK, RAYMOND (Cohan and Hart, mgrs.): Boston, Mass., Sept. 2—Indefinite.
HOFFMAN, GERTRUDE (Gent and Comstock, mgrs.): New York city Aug. 7—Sept. 9.
JACK AND THE BEANSTALK (J. G. Williamson, mgr.): New York city Aug. 7—Sept. 9.
JANIS, ELAINE (Charles Dillingham, mgr.): Brooklyn, N. Y., 4-9, Plainfield, N. J., 11, Boston, Pa., 12, Trenton, N. J., 13, Atlantic City 14-16.
JUVENILE ROMANS (R. E. Lang, mgr.): Vancouver, B. C., 5, T. Duncan 5, Ladysmith 5, Nanaimo 11, 12, Westminster 13, Kamloops 14, 15, Chase 16.
KING WALTZ (Messrs. Shubert, mgrs.): Philadelphia, Pa., 4-16, New York city 15—Indefinite.
KOLB, C. WILLIAM (E. G. Davidson, mgr.): Wheeling, W. Va., 6-9.
LAMARCA GRAND OPERA: Oakland, Cal., Aug. 20—Sept. 30.
LARKINS, JOHN (Tom Morrow, mgr.): Wilkes-Barre, Pa., 4-6, Scranton 7-9, Washington, D. C., 11-16.
LEWIS, DAVE (Howard and Clifford, mgrs.): Chicago, Ill., 3-9, So. Bend, Ind., 10-13, Ft. Wayne 14-16.
LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill., Sept. 3—Indefinite.
MACDONALD, CHRISTIE (Worin and Luscher, mgrs.): New York city Aug. 14—Sept. 9, Providence, R. I., 11-13.
MADAME SHERRY (Co. A. Woods, France and Lederer, mgrs.): Milwaukee, Wis., 3-9, Minneapolis 10-16.
MADAME SHERRY (Co. B. Woods, France and Lederer, mgrs.): Richmond, Va., 7-9, Petersburg 11, Roanoke 12, Bluefield, W. Va., 13, Bristol, Tenn., 14, Knoxville 15, Chattanooga 16.

MINSTRELS.

DOCKSTADER'S (Low Dockstader, mgr.): Cleveland, O., 4-9.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—Indefinite.
EVANS, GEORGE, HONEY BOY: Cleveland, O., 4-9.
FIELD'S GREATER (Al G. Field, mgr.): Lexington, Ky., 6, Chattanooga, Tenn., 7, Knoxville 8, Asheville, N. C., 9, Winston-Salem 11, Greensboro 12, Danville, Va., 13, Richmond 14, Norfolk 15.
FOX'S LONE STAR (Roy E. Fox, mgr.): Leonards, Tex., 4-6, Sulphur Springs 7-9, Winnsboro 11-13, Daingerfield 14-16.
RENNIS BROTHERS: West Union, Ia., 5-8, Marshalltown 11-15.

BULESQUE.

AL, REEVE'S BIG BEAUTY: Toledo, O., 3-9, Chicago, Ill., 10-16.
AMERICANS (E. D. Miner, mgr.): Brooklyn, N. Y., 3-9, Sept. 9, New York city 11-16.
BIMAN, JIMMY (Jack Singer, mgr.): Boston, Mass., 11-16.
BELLES OF THE BOULEVARD (Fred McAlister, mgr.): Brooklyn, N. Y., 4-9, New York city 11-16.
BEN WELSH (Jack Singer, mgr.): New York city 2-9, Springfield, Mass., 11-13, Worcester 14-16.
BIG BANNER (Gallagher and Shean, mgrs.): Milwaukee, Wis., 3-9, Minneapolis, Minn., 10-16.
BIG GAITY (W. A. Miller, mgr.): Philadelphia, Pa., 4-9, Brooklyn, N. Y., 11-13.
BIG REVIEW (Henry P. Dixon, mgr.): Scranton, Pa., 4-9, New York city 11-23.
BOHEMIANS (Al Lubin, mgr.): Chicago, Ill., 3-16.
BON TONS (Jess Burns, mgr.): Detroit, Mich., 3-9, Toronto, Ont., 11-16.
BOWERY (Huritz and Seamon, mgrs.): Chicago, Ill., 3-9, Detroit, Mich., 10-16.
BROADWAY GAITY (Harry Shapiro, mgr.): Brooklyn, N. Y., 4-16.
CENTURY GIRLS (Morris Weinstein, mgr.): Jersey City, N. J., 4-9, Boston, Mass., 11-16.
CHERRY BLOSSOMS (Max Armstrong, mgr.): New York city 4-9, Brooklyn, N. Y., 11-23.
COLLEGE GIRLS (Chas. Foreman, mgr.): Kansas City, Mo., 3-9, St. Louis 10-16.
COLUMBIA (Frank Logan, mgr.): St. Louis, Mo., 3-9, Louisville, Ky., 10-16.
CORY CORNER GIRLS (Louis Watson, mgr.): Cincinnati, O., 3-9, Chicago, Ill., 11-16.
CHACKERJACKS (Bob Manchester, mgr.): Toronto, Ont., 4-9, Buffalo, N. Y., 11-16.
DAFFYDILS (Sam Rice, mgr.): Cleveland, O., 3-9, Wheeling, W. Va., 11-16.
DARLING OF PARIS (Chas. Taylor, mgr.): Kansas City, Mo., 3-9, St. Paul 10-16.
DREAMLAND (Dave Marion, mgr.): Buffalo, N. Y., 4-9, Rochester 11-16.
DUCKLINGS (Frank Calder, mgr.): New York city 4-16.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Boston, Mass., 4-9, Albany, N. Y., 11-16.
GAY WIDOWS (Louis J. Oberworth, mgr.): Wilkes-Barre, Pa., 4-9, Scranton 11-16.
GINGER GIRLS (Huritz and Seamon, mgrs.): Albany, N. Y., 4-9, Schenectady 7-9, Brooklyn 11-16.
GIRLS FROM HAPPYLAND (Huritz and Seamon, mgrs.): Providence, R. I., 4-9, Boston, Mass., 11-16.
GIRLS FROM MISSOURI (Louis Talbot, mgr.): New York city 4-9, Philadelphia, Pa., 11-16.
GIRLS FROM RHINO (James Madison, mgr.): Minneapolis, Minn., 3-9, St. Paul 10-16.
GOLDEN CROOK (Jas. Fulton, mgr.): Rochester, N. Y., 4-9, Schenectady 11-13, Albany 14-16.
HARTING'S BIG SHOW (Harry Hartings, mgr.): Boston, Mass., 4-9, Albany, N. Y., 11-15, Schenectady 14-16.

BANDS.

RAILMAN'S: Bismarck, Chicago, Ill.—Indefinite.
CAVALLO'S: Forest, St. Louis, Mo.—Indefinite.
CONWAY, PAT: St. Paul, Minn., 3-9.
CREATOR: Willow Park, Philadelphia, Pa., Aug. 20—Sept. 9.
PRYOR, ARTHUR (Don W. Stuart, mgr.): Asbury Park, N. J., July 3—Sept. 10.
ROYAL VENETIAN: Ocean, Long Branch, N. J., July 1—Indefinite.
SHRENTING AND BANDA ROSSA: Topeka, Kan., 5-6.
STANARD'S: Forest, Kansas City—Indefinite.

CIRCUSES.

ADAM FOREPAUGH AND SELLS BROTHERS: Mankato, Minn., 6, Marshall 7, Fairmont 8, New Tim 9.
BARNUM AND BAILEY'S: Evansville, Ind., 6, Mt. Carmel, Ill., 7, Centralia 8, Decatur 9.
BUFFALO BILL AND PAWNEE BILL: Nevada, Mo., 6, Joplin 7, Pittsburg, Kan., 8, Ft. Scott 9, Lawrence 10.
GENTRY BROTHERS: Saksatoon, Can., 6, Yorkton 7, Minnedosa 8, Portage La Prairie 9.
GOLLMAR BROTHERS: Oelwein, Ia., 6, Bainbeck 7, Vinton 8, Columbus Junction 9, Colfax 10.
HAGENBACK-WALLACE: Cane Girardum, Mo., 6, Silveston 7, Caruthersville 8, Brimleyville, Ark., 9.
HONEST BILL'S: Columbus, Mo., 6, Eldon 7, Blairtown 8, Ulrich 9.
RINGLING BROTHERS: Oakland, Cal., 7, San Francisco 8-11.

MISCELLANEOUS.

BARNUM HYPNOTIST (R. G. Barnum, mgr.): Oshkosh, Wis., 4-9.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Chicago, Ill., July 17—Indefinite.
MILANO DANTE'S INFERNO (No. 3: James P. Sullivan, mgr.): Chicago, Ill., Aug. 26—Indefinite.
MILANO DANTE'S INFERNO (No. 4: Harry Scott, mgr.): St. Louis, Mo., Aug. 26—Indefinite.
MILANO DANTE'S INFERNO (Fetichery and Place: Co. A. Providence, R. I., 25—Sept. 9.
MILBRED AND BOULDER (Harry Rouleux, mgr.): Charlotteville, P. E. I., 6-9, Halifax, N. S., 11-13.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Genoa, 1-7, Rome 3-15, Tunis, Africa, 18-22, Valparaiso, Chile, 23-25, Alexandria, Egypt, Oct. 4-7, Cairo 8-11, Port Said 12-14, Mecca, Arabia, 18-19.
THURSTON, HOWARD (Dudley McAdow, mgr.): Worcester, Mass., 4-6, Rockland 7, Bridgeport, Conn., 8, 9, Providence, R. I., 11-16.

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